

What the War Tax Means to Theaters

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

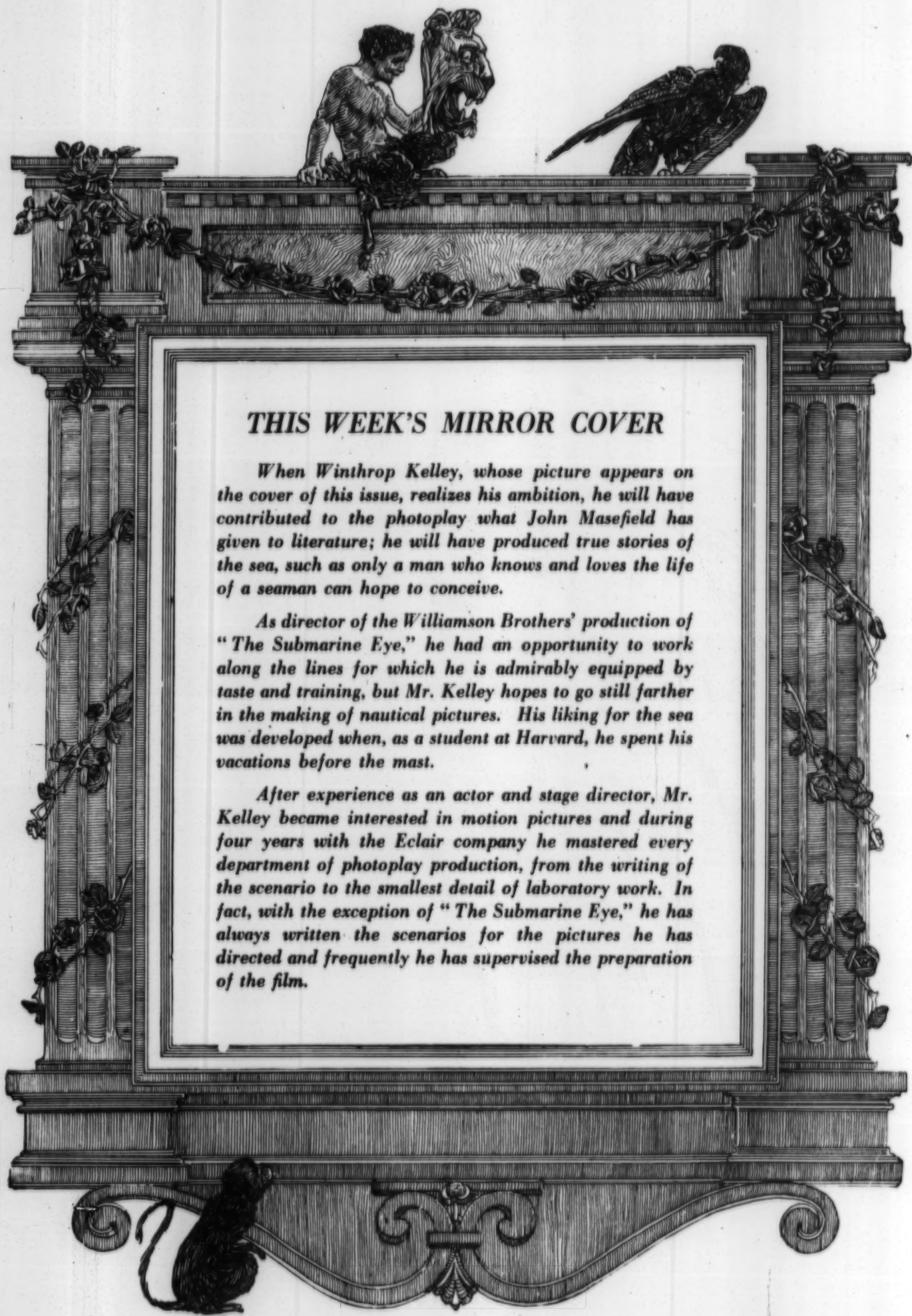
MAY 19, 1917

PRICE TEN CENTS



WINTHROP KELLEY

Ira Hards on Modern Stage Direction



THIS WEEK'S MIRROR COVER

When Winthrop Kelley, whose picture appears on the cover of this issue, realizes his ambition, he will have contributed to the photoplay what John Masefield has given to literature; he will have produced true stories of the sea, such as only a man who knows and loves the life of a seaman can hope to conceive.

As director of the Williamson Brothers' production of "The Submarine Eye," he had an opportunity to work along the lines for which he is admirably equipped by taste and training, but Mr. Kelley hopes to go still farther in the making of nautical pictures. His liking for the sea was developed when, as a student at Harvard, he spent his vacations before the mast.

After experience as an actor and stage director, Mr. Kelley became interested in motion pictures and during four years with the Eclair company he mastered every department of photoplay production, from the writing of the scenario to the smallest detail of laboratory work. In fact, with the exception of "The Submarine Eye," he has always written the scenarios for the pictures he has directed and frequently he has supervised the preparation of the film.



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, MAY 19, 1917

No. 2004

TAX IS DIRECT AND INDIRECT

Ten Per Cent on Tickets Is Only a Part of the Assessment That Will Weigh Heavily on Theatrical Men—Increase in Transportation Expenses a Considerable Item—Traveling Companies Hard Hit—Protesting Delegation Now in Washington

WASHINGTON, D. C. (Special).—Representatives of theatrical and other amusement enterprises are assembling here to present before the Senate Finance Committee arguments against the proposed 10 per cent tax on admissions to all places of amusement where performances are given for profit. Ligon Johnson, attorney for the United Managers Protective Association, will present the case for the theater managers. As perfected the bill, which is designed to raise \$1,800,000,000 by direct taxation during the coming year, taxes practically every industry and individual. It is provided that unless specified otherwise, all sections of the bill shall take effect on the day following passage.

A direct tax is to be levied upon the amusement world in the shape of a 10 per cent. stamp upon all tickets of admission. Indirectly, the amusement world will be compelled to share additional financial burdens as a result of extra taxes being levied upon the purchase of railroad tickets, advertising space and musical instruments, the use of electricity, and upon excess profits and private incomes. The moving picture industry is also hit. Not only is there a 10 per cent. tax on tickets of admission to all amusements, but the bill levies a tax of one-half to one cent on each linear foot of film.

Reading of War Tax

The war tax as it relates directly to amusements provides "that from and after the first day of June, 1917, there shall be levied, assessed, and collected and paid a tax equivalent of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, to be paid by the person admitted, and a tax of 5 cents for each admission of each person (except in the case of a bona fide employee) admitted free to any place for admission to which a charge is made, to be paid by the person so admitted; provided, that the tax on admission of children under 12 years of age shall in every case be 1 cent. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents.

"No tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefits of religious or charitable institutions, societies, or organizations, or admissions to agricultural fairs, all the proceeds of which inure exclusively for agricultural purposes. The term 'admission' as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations and the charges therefor."

Members of both parties on the committee succeeded in evading the levying

of consumption taxes on table necessities, confining the bill to what are customarily referred to as luxuries.

Want Bill Modified

In their opposition to the amusement tax portion of the bill, theatrical managers point out that if the tax is modified along lines to be proposed through Mr. Johnson's argument the theaters will not be disastrously affected and the Government will come nearer to obtaining the revenue that it expected to derive. The theater men are not trying to avoid their just share of fair taxation. They have realized from the first that they were to be assessed, and, therefore, began to marshal their resources toward assuming the extra burden successfully.

A prominent New York theatrical man who was in Washington to make a formal protest against sweeping and discriminating taxation plans which might creep into the bill, said to the MIRROR representative that the managers and producers realized as soon as war was declared, that they would be among the first to be assessed for additional taxes.

"We have been at all times willing and eager to do our share toward meeting the expenses of the war," he declared. "We only wanted to be treated justly and fairly. But by the revenue bill as finally drawn up, the theaters are hit more widely than any other industry, notwithstanding the fact that they have assisted the Government more generously in hastening war preparations than any other single field of activity. Not only will the theaters be compelled to pay a stamp tax on the face value of all tickets upon a ratio of 10 per cent. of the admission charged, but in numerous indirect ways they will be taxed to an extent that I fear spells disaster for many of them.

Heavy Income Tax

"The provision to double the present normal income tax of 2 per cent. on individuals and 3 per cent. on corporations, and to lower the exemption of individual incomes from \$4,000 to \$2,000 in the case of married persons, and from \$3,000 to \$1,000 for the unmarried will entail a heavy extra expense on the theatrical manager. A large staff of bookkeepers and accountants will be required to keep records of all actors, directors, representatives, musicians, and stage hands on the salary list, the length of their employment, the amount of their salaries, the dates of their marriages, etc. Practically all classes of employees on the payroll of the theatrical managers, with the exception of office boys, are liable to an income tax assessment.

"In the matter of railroad tickets, the theatrical managers are again subject to heavy taxation. On all passenger tickets

above 25 cents a tax of 10 per cent. of the amount paid is to be levied. Pullman tickets are to be taxed 10 per cent. of the amount paid, and a tax of 10 per cent. of the amount paid is to be assessed upon the transportation of property by express companies. You can readily see what a heavy additional expense will fall upon the managers in the direction and management of traveling companies next season.

Five Per Cent on Advertising

"In addition, the theatrical managers will be compelled to pay a tax of 5 per cent. of the amount paid for advertising or advertising space other than in newspapers and periodicals. As considerable of their advertising appropriations are directed to the utilization of billboards, their share in this provision will be large. They also come under those taxes providing for levies of 5 per cent. of the amount paid for electric power for domestic uses, unless it is furnished by themselves, and for telephone service. Then there is the provision to double the present excess profits tax of 8 per cent. which will strike those managers who are incorporated particularly hard."

The theatrical man pointed out that since the declaration of war business had fallen off 50 per cent. in New York, and that conditions on the road were even more deplorable.

Conditions Are Alarming

"Managers are becoming alarmed over conditions, and, in the face of these, many are bitter over the treatment accorded them here. They feel that the Government might have displayed a more grateful and magnanimous disposition toward their efforts to aid in the preparedness movement. They have permitted recruiting work in the lobbies of their theaters, despite the disastrous effect it had upon attendance; they have given their time and labor to aid enlistments, and have sought by various means to arouse the patriotic spirit of the country."

Asked as to a possible reaction from the poor business of the present, he said that the theaters would undoubtedly begin to reflect a new prosperity in the Fall when the first excitement attending the declaration of war had subsided.

"However, we must not look for such rosy conditions as prevail in London. New York will not be filled with troops waiting to go to the front as London has been for the last two years. Our soldiers will be scattered in a score or more training camps, all of which will be far removed from the theatrical center. Thus, thousands of potential theatergoers will be lost to New York. Besides, people will not flock to the metropolis next Winter in such numbers as during the past Winter."

FAVERSHAM TO OFFER "THE OLD COUNTRY"

Will Appear in Leading Role of Play by Dion Clayton Calthrop

William Faversham, who is playing on tour in Shaw's "Getting Married," is planning to produce in New York next Fall a new English drama in three acts, by Dion Clayton Calthrop, entitled "The Old Country." He will appear in the leading role—that of an Englishman who has been immensely successful in business in America and who returns to "the old country" to work out a scheme of revenge growing out of the treatment of his mother. The character is said to possess a more widely popular appeal than any which Mr. Faversham has played in recent years.

"The Old Country" was originally produced last September at Wyndham's Theater, London, and won considerable of a success. Gerald du Maurier played the leading role.

Mr. Faversham will also produce Shaw's "Misalliance" for the first time in this country, but will not himself act in it. In addition, he purposes to establish a repertory season in the spring in which he will revive Shakespearean and other classic dramas. There is a strong likelihood that Julie Opp (Mrs. Faversham), who has entirely recovered her health, will join her husband next season in one or more of his enterprises.

REHEARSING SEX PLAY

Brady to Give "Eve's Daughter" a Try Out in Washington

William A. Brady will shortly place in rehearsal a new play, entitled "Eve's Daughter," by Alicia Ramsey, the first of a series of plays he will try out this Spring preparatory to producing them in New York in the Fall. It is said that "Eve's Daughter" presents a sex problem that is highly interesting because of the fact that the conditions presented are natural and true to life. Christine Normand will assume the leading role. When "Eve's Daughter" has been rehearsed, under the direction of Mr. Brady, it will have its premiere in Washington on June 4.

"IN THE RUNAWAY"

It is reported that Julia Sanderson, Donald Brian and Joseph Cawthorne are to be presented by the Charles Frohman Company next season in a musical version of "The Runaway," a comedy by de Flers and Caillavet, in which Billie Burke appeared several years ago. Victor Jacobi, composer of "Sybil," has been engaged to write the music.

HARRY CORT PRODUCING

Harry L. Cort, son of John Cort, has become a producing manager on his own account. Last Monday night in the Duquesne Theater, Pittsburgh, he presented Max Figman in the latter's own play, "The Substitute." Mr. Cort plans to bring his star and production into New York next season.

BRINGING LIFE-LIKE ATMOSPHERE TO STAGE

Ira Hards, Who Has Directed the Production of Six Plays This Season, Tells How He Gains Effects—Suggestion Rather Than Emphasis Is Desirable—Appealing to the Imagination

"The more sensibly a production is staged, the greater the possibilities of its success. Let the action fit the mood as well as the mood fit the action and bear in mind constantly that it is our chief mission to convey to the audience not merely an illusion of life but an improvement on life itself."

Thus, did Ira Hards summarize the practical philosophy which, as he states, should govern the work of stage producing. And Mr. Hards speaks from authority. Already this season he has staged six productions, three of which—"The Master," "The 13th Chair" and "Pals First," have reached Broadway. A fourth will shortly be seen here in the form of a farce comedy, written by May Tully, and entitled "Mary's Ankle," and the others are destined eventually for a New York hearing. It was during a brief interim in the rehearsal of Miss Tully's play at the Eltinge Theater that a Mirror representative was given an opportunity to discuss with Mr. Hards certain features of stage producing.

Sanity Is Prime Essential

"The prime essential in successful stage producing is sanity," said Mr. Hards. "The acting, the characterization, the stage settings must all come within the realms of plausibility to attain that illusion of life which is sought in the theater, and it is the duty of the director or producer to see that this rule is not violated. His position is of a three-fold capacity. There must be something of the actor, the critic and the playwright in him. He must be able to edit a script to suit the necessary action on the stage, must be able to discern means by which certain situations and characters will possess the quality of verisimilitude, and finally he must be able to show the players engaged, if necessary, the manner in which certain scenes should be acted. Because of this many-sided responsibility stage producing possesses, to my mind, a greater fascination than any other work connected with the theater."

Mr. Hards spoke of the tendency in recent years to economize in detail in the scenic investiture of productions.

"Suggestion, rather than emphasis, should be indicated in the scenery and the settings. Really the only purpose of scenery is to convey the proper atmosphere for the time, place and action of the play, and once this is achieved—usually at the rise of the curtain—the attention of the audience should be directed solely upon the action of the play. If you have failed to concentrate this attention upon what is transpiring on the stage you have failed as a producer. You have obtained an audience for the scenic artist rather than for the playwright and the actor, and when the latter are neglected you might as well close the theater so far as its purpose of entertainment is concerned."

Scenery and Atmosphere

"What we regard in the theater as 'cluttering-up the stage' was formerly considered proper, if not vital, to the success of a play," Mr. Hards continued. "Everything was sacrificed to emphasize the note of naturalness, with the result that drama went for naught. Then across the theatrical horizon there came the art revolutionists, Craig and Reinhardt—men who saw and realized that a greater harmony and balance

must be obtained in the theater, if it were to take rank with the other great arts of mankind. To them scenery was a background, a frame for the picture and movement on the stage. It must never obtrude; never, in fact, do more than convey atmosphere."

"Due chiefly to their efforts, theatrical production in the United States and western Europe has reached a high form of finely harmonized art. Certain impressionists are busy, it is true, but even their activities are being minimized to the proper proportions. With the Washington Square Players, scenic artists take on prominent importance, principally because the plays selected for presentation are often freakish and of a strictly caviare character, and require, therefore, blatantly impressionistic scenery. Then, too, the scenery of the Players suffices as a frequent substitute for amateurish acting."

Where Success Lies

The producer pointed out that the success of a play often depends upon the ability to project the proper atmosphere.

"In the melodrama, 'The 13th Chair,' we conveyed a necessary suggestion of mystery by means of darkened walls, low lights and shadows. In a room, flooded with light, this suggestion would have been lost. Accordingly, in 'Pals First' it was necessary to give the audience the impression of an interior of an old Southern mansion. This was done by painting heavy panels, installing an old-fashioned fireplace, and adding fixtures that were formerly parts of all well-conducted Southern homes. The atmosphere, necessary to the mood of the play, was projected in both of these instances, and yet it never obtruded upon the action. In fact, I believe it would be difficult for any one who has seen these plays but once to recall the character of the settings."

"Is it possible that people will take greater cognizance of stage directors in estimating the merit of a production?" was asked.

Appealing to Imagination

"Scarcely," he replied. "People are apt to regard stage directors and producers as mainly scene shifters and property men. However, so long as the managers do not consider them such,

there is not much cause for complaint. Thanks to the 'little theater movement' and the organization of drama leagues throughout the country, people are becoming better acquainted with the theater, its requirements, its purposes and destinies. With this larger knowl-

of 1917" in New York and on tour. This will be "Chic" Sale's first appearance on the legitimate stage, his impersonations of rural characters during the past eight years having been confined to vaudeville in America and England.

"PURSUIT OF PAMELA"

One of the productions that Oliver Morosco will offer in New York early next season is a new four-act comedy entitled "The Pursuit of Pamela." Eleanor Painter, last seen in New York in the title role of "The Princess Pat,"



IN "GET-RICH-QUICK WALLINGFORD" REVIVAL.
Hale Hamilton, Edward Ellis and Others at the Cohan Theater.

edge will come a better drama—a drama designed to appeal to intelligence and imagination, a drama, indeed, which reflects the great thoughts and great movements of the age."

Mr. Hards said that, following the production of "Mary's Ankle," he will undertake the production of four new plays for A. H. Woods, among which are a new "Potash and Perlmutter" comedy, a melodrama, by Owen Davis, and a melodrama, by Max Marcin. In addition he will stage in New York a new play by Theodore Liebler, Jr.

STARRING "CHIC" SALE

Charles (Chic) Sale, at the conclusion of the run of "The Passing Show of 1917," now on view at the Winter Garden, will be starred by the Shuberts in a play especially written for him. This plan will not go into effect until after the run of "The Passing Show

will assume the leading part, which was taken by Gladys Cooper when the play was produced in London. "The Pursuit of Pamela" was written by Chester B. Fernald, author of "The Cat and the Cherub," "The Moonlight Blossom," "The Ghetto" and "The Man Who Would." Mr. Morosco will produce the piece in Los Angeles in September and in New York the following month.

CRAIG SIGNS CONTRACT

Two days after the opening performance of "The Charmed Bird" in New Haven, Conn., May 3, John Craig, who is associated with Lee Shubert in its production, signed a contract with the author, Justine Lewis, for a spring presentation of "The Love Gambler," a heart-interest comedy. Mary Young's work as the heroine in "The Charmed Bird" has received the most unstinted praise from all out-of-town critics.

INTERPRETING BARRIE PLAYS AT THE EMPIRE



LYN HARDING.

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NORMAN TREVOR.

EILEEN HUBAN.

WHITE.



FAY BANTER AND SHELLEY HULL.
As Seen in Production of "The Willow Tree."

AS WE WERE SAYING—

By Mademoiselle Manhattan

IF it were only some actors we could spare who received burns and wounds while serving their country before the camera, how much less tragic it would be than that Alice Brady's talent or Kitty Gordon's beauty should lead either of those film stars into danger. How can one write dispassionately of the fact that Miss Gordon's eyebrows and eyelashes were burned off the other day? And Alice Brady's accidental burns—how could her unnatural parent expose the brightest of our younger film stars to such fiery dangers as overtook "Billy" Brady's clever daughter a few weeks ago?

The amateur life insurance sharps at the Lambs clubs fix a darkling, dubious eye on feminine picture stars these days, for the ambitious girls are vying with each other in daring stunts, and it wouldn't surprise me at any moment to hear that Mary Pickford's lovely tresses had been singed off short at the roots, or that Pauline Frederick had lost half her front hair in one of the popular explosions that seem all the rage just now.

It's "shiver my timbers" and soft music of the "sailors' hornpipe" for Wells Hawks these days. Mr. Hawks, who was Mary Pickford's press agent until the art of Geraldine Farrar lured him into resigning from Miss Pickford's service to exploit prima-donna pictures, has become publicity chief for the United States Navy, and I violate no confidence when I say that his word paintings of the glory of our sea service have converted thousands of men to a belief that Josephus Daniels is a regular fellow. Mark Luescher of the Hippodrome is Mr. Hawks' right-hand man in the Actors' Fund Fair, where the Naval Publicity Bureau has a fascinating booth.

To Ida Brooks Hunt belongs the honor of making the Palace Theater the rendezvous of the smartest of the smart set. During Miss Hunt's engagement at the home of "supreme vaudeville" last week the house was packed each evening at the hour scheduled for her appearance with admirers of the prima donna who remember with interest her memorable triumphs as the star of

"Birdland" and "A Chocolate Soldier." I dropped in on Wednesday and Thursday evenings (it was the proper thing to do, you know, if one would be considered as recognizing a fine art), and counted almost every member of the Opera Club among the gentlemen in evening dress who floated in for Miss Brooks' number and were unable to tear themselves away before the end of the excellent bill.

At Monday's matinee at the Palace, by the way, I spied Josephine Jacoby, the statuesque contralto whose place at the Metropolitan Opera House has never been filled since she left. Miss Jacoby, who is a very close friend of Geraldine Farrar, is the only human being who is fully in the "know" about Geraldine's forthcoming picture—the famous picture which is now under way at the Lasky studios in California. And, of course, because she is Miss Farrar's closest friend, the discreet but tormenting contralto utterly refused to allow me to glean the least hint of the big surprise which awaits all our Geraldine's admirers when her next feature film is shown.

Blanche Bates has returned from her tour in "East Lynne," and is resting for a few minutes at her home in this city. And now for a disclosure that is sure to rend the heart of the Westchester crowd of actors whose handsome summer homes range along from Hudson to the Sound. Miss Bates has no idea of occupying her lovely home at Ossining this year. The "Ira Bailey Farms" will lack the presence of its hospitable chatelaine, for Miss Bates' present intention is to spend the summer with her lord and master in Washington, D. C. As of course you know, in private life our magnetic Blanche is the wife of George Creel, who is the sane and steady head of the supremely silly "Censorship" department in Washington, and I suppose the beautiful crest of scarab design that decorates her personal belongings will be changed presently for a blue pencil rampant, with a typewriter couchant, gagged and bound, in the background. Of course they don't say "background" in heraldry, but you know what I mean.

It is just as impossible for me to leave the Actors' Fund Fair out of this column, as it was for Dickens' poor "Mr. Dick" to keep the head of Charles I. out of his Memorial. I was profoundly stirred and thrilled at the ceremonial opening of the Fair on Saturday. There was something electrical in the air, and if there is an actor in New York or a radius of miles from this burg who wasn't present, I should love to have his name and address as a souvenir to hand down to the Manhattan posterity as a curiosity of the stage. Everybody was there—all the Lambs, all the Friars, all the Professional Woman's Leaguers, all the Twelfth Night girls, and if the rapid flow of shekels into the cash register is any prophesy of prosperity, Mr. Daniel, as all the girls call President Frohman, is going to garner a golden harvest for his pet beneficence.

"Get Rich Quick Wallingford"—with those adorable scamps Hale Hamilton and Edward Ellis, in their original roles—seems to have caught on with the same joyous clench that characterized its first long run a few seasons ago. And while we chuckle over that gallus accumulator of stage money, don't let us forget that Jack Golden and ditto Hazard are rapidly climbing into the plutocrat class by reason of their successful alliance with that auriferous young money mill, Winchell Smith. I am told as a strictly guarded and sedulously concealed secret that this triumvirate has just finished the masterpiece of their lives which is certain to give them an income next year that will make Rockefeller's look insignificant.

Edith Randolph is back on Broadway bathed in blushes. And the roseate hue of modesty or chagrin paints her cheek because the members of the Shakespearean company of which she has been a member do jeerfully bejoke themselves (I hope you will think this sounds Shakespearean) at her expense. Of course, a Shakespearean actress never knows when she may be called upon to play Ophelia, and with this fact in mind, Miss Randolph formed the exciting but studious habit of paying visits to such institutions for the insane as might dot the route of the troupe. Her

last experience was in Matteawan. Miss Randolph, rambling through the grounds of that institution, suddenly came face to face with a group of crazy-looking men excitedly pointing to various features of the landscape and brandishing wildly waving arms toward the roof of this building, the verandah of that and the upper windows of another. Gathering her skirts about her knees, Miss Randolph made a wild dash for the gates. Just as she reached the porter's house, that grinning functionary, who had watched her marathon, waved a reassuring hand. "Don't be scairt, Miss," he cried, "them ain't bugs. Them's State Senators argyng about new buildings."

"But," as Miss Randolph says "how could anyone tell the difference?" Good bye, everybody. Be good!

ACTRESSES AS FARMERS

Members of Stage Women's War Relief Preparing to Grow Vegetables

It was decided at a recent meeting of the Agricultural Committee of the Stage Women's War Relief that far better results could be obtained by each member concentrating on the production of one special vegetable, thus making for a greater conservation of food and a more systematic marketing of crops. Mrs. Katherine Kidder Anspacher, chairman of the committee, whose farm is at Tuckahoe, agreed to produce potatoes, Margaret Wyckley will grow turnips, Billie Burke strawberries, Elsie Janis string beans, Marguerite Clark lettuce, Mrs. Henry Miller corn, Irene Franklin carrots, Marie Dressler tomatoes, Louise Drew cucumbers, Rida Johnson Young spinach, Edith Ellis Furness corn and beans, Chrystal Herne parsnips, Frances Starr radishes, Marjorie Rambeau melons, Viola Allen onions, Irene Fenwick scallions and Marie Doro will send in asparagus. A prominent restaurateur of New York has agreed to purchase all the vegetables he can use and he will feature them and their source on his menu.

The Stage Women's War Relief now has under discussion plans for a real old-fashioned county fair to be held somewhere in Westchester during the late summer and an open-air market and street fete in New York.



NORA BAYES AND JEANNETTE HACKETT.
As They Appear in "The Songs You Love."

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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TAX HAS MANY RAMIFICATIONS

THAT the war tax burden to be carried by theatrical interests will be exceedingly heavy is assured. It will, in fact, be much more inclusive than might appear from a casual consideration of the schedule recommended by the Ways and Means Committee. The ten per cent. tax on theater tickets is discouraging enough to prospective patrons; but that is only one, although, of course, the most conspicuous of the burdens likely to be shouldered.

Almost every item in the greatest tax measure ever introduced in this country must react directly, or indirectly on the producers of plays and the owners of playhouses. Even now, an expert has figured that theatrical patronage has fallen 50 per cent. since the declaration of war. If a spirit of economy was fostered by America's first participation in the conflict, how much more general will it become when the country feels the pinch of a tax meaning a per capita assessment of \$33! With many, the curtailment of luxuries will not be a matter of choice, it will be an absolute necessity.

Then, as pointed out in an article on another page of this issue, the operating expenses of theatrical organizations will be considerably increased by railroad taxes, electric light taxes and those placed upon various materials utilized in stage productions. If the public economizes, stage producers must follow suit, and they may be expected to cut down expenses where the effect will be least noticeable. There is, for example, an inviting opportunity to avoid the payment of a five per cent. tax on advertising by diminishing the expenditure on billboards, and concentrating on other forms of publicity.

REAL ECONOMY FOR EXHIBITORS

THE Wheeler bill is dead and there are no mourners. With this threatened State tax removed, motion picture producers may breathe more freely.

But even so, this is no time to luxuriate in a feeling of comfortable security. A 10 per cent. tax on theater tickets would hit motion picture as well as legitimate theaters. No industry classed as a luxury can hope to pass through these critical times unscathed.

Economy is the watchword of the wise, but economy does not necessarily mean keeping money out of circulation. It means spending it to the best advantage. It means cutting down waste and knowing one's business so thoroughly that every dollar is expended judiciously.

Exhibitors, now, more than ever before, cannot afford to guess about what their audiences want. Vacant seats will be expensive. Managers must seek pictures that bring a line to the box-office even when there is a 10 per cent. tax on tickets. And having discovered the type of photoplay that pays, prosperity depends upon success or failure in finding it.

THE MIRROR does not pretend to tell an exhibitor how to conduct his business. The function of a house manager is to understand the character of his audience; that of a publication such as THE MIRROR to tell where pictures of the kind desired may be procured.

Every review printed in THE MIRROR, every item of news concerning productions contemplated or completed, is calculated to meet this need for information and a policy of economy may be served by reading the text and advertising pages of each issue.

As New York has a Garrick Theater, this from the Philadelphia Ledger is interesting: one of our finest Philadelphia theaters bears the name of that immortal player, David Garrick. Before Garrick's ancestor, who was a Hugue-

not, fled from persecution to England he was Garrigues, which to the American ear sounds quite different.

ACTORS AS SOLDIERS

IN all wars where they have been participants, actors have been valiant soldiers. It has been said, with what accuracy need not be asked, that more British actors have been soldiers, and that more are now at the front, than from any other country. It would be nothing strange if this were correct. There are more British actors than there are American or French. The British actor has always had a fighting trait.

The American actor was heard from in the war between the North and South in the Sixties, and always with credit. It is said that many American actors are now in London and the provinces. Our Ambassador at St. James has made a special appeal to them to report to the Embassy for service, and it has been suggested that they and the British actors who are already in the field, and those who are expected to enlist, be formed into a separate arm of the fighting forces.

We assume that there are British actors in the United States who are subject to a call to colors. These might be amalgamated with American actors who have enlisted, or who may enlist. Such an arrangement, we believe, would necessitate the sanction of the two Governments. If the war continues much longer, American and British actors may yet figure as a fighting unit. Think of a thousand, or 5000, or 10,000, or more, Hamlets, Richard IIIs, Iagos, Macbeths, and others who have been in notable casts, lining up in battle as one body! Singly, or collectively, the actor-soldier will do his part in war as both have done when peace was piping. Any actor who goes into the contest and survives will need no publicity man when he returns to the stage.

HEARD ON THE RIALTO

The theatrical season of 1916-17 presents many unusual features, including the presentation of dramatizations of Thackeray, the contest between Eugene Walter and Bayard Veiller as to whether "The Knife" or "The 13th Chair" is the more thrilling, the continued controversial attitude of the dramatic critics, the presentation of negro actors in plays of negro life, and the peculiar extravagance of Fred C. Whitney in reviving "When Johnny Comes Marching Home." But to us no spectacle is more strange than that of "Ghosts" selling out. So well attended were the first three performances of the Ibsen drama that the engagement was extended a week.

Incidentally, Oswald, the victim of heredity in the play, was the first figure on or off the stage who wanted his place in the sun.

Lambs' Club members are well represented in the officers' training camp at Plattsburg. The list includes Reginald Barlow, late of "Old Lady 31," who has a major's commission; William Harrigan, who will be a captain in the new army; Everett Butterfield, Gardner Crane and Lewis S. Stone. The Club has started a subscription campaign for the purpose of obtaining sufficient funds to support, if need be, the families of those members who are called to the service of their country.

Meanwhile, the machine-gun battery of the Friars Club is enrolling recruits daily, and women associated with the stage are rapidly organizing various funds and societies for the relief of war sufferers.

To be the property of David Belasco or of A. H. Woods—that is the question with Willard Mack. As far as we are able to ascertain Mr. Mack is not seriously troubled as to whom he owes theatrical allegiance, but continues to pocket royalties with his customary nonchalance.

We regret, however, that he has not even one play to give to the life of the punch drama of the season.

The success of a theatrical attraction often depends upon the knowledge of the psychology of advertising. It has long been a rule with experienced press representatives never to permit depressing thoughts to creep into advertising matter, even though those statements might be expected to excite and thrill the reader.

A poster designer, commissioned by A. Toxen Worm, to draw up an appropriately startling advertisement of "The Knife," was proudly exhibiting his effort in the latter's office.

"Look at this!" said the designer, "Isn't this a clever line?" "The Knife, Not for People with Weak Hearts."

"It's clever if you want to close 'The Knife,' replied Mr. Worm. "We want to keep it open, however, and such a slogan as that is the stupidest one could devise."

HOT WEATHER, A NEW OLD BOY ALIBI

It's this way. The season that we are now passing through is almanaced Spring, but the theatrical managers say, and who should know better, that this is the coldest Spring in years and years. It would naturally follow that the playhouses in New York should not suffer any depreciation in the size of their audiences. But they do, and there are any number of attractions in town that are more than ready to close up. The last reason a manager will use for terminating the run of a piece is small audiences and the best excuse on earth is hot weather; but this year it is conspicuous by its absence and a great many of the theatrical powers are getting rather impatient with waiting for the thermometer to rise.

THRONG ATTENDS OPENING OF FAIR

Grand Central Palace Is Filled with Actors and Their Friends

—Everything Conceivable on Sale

If any conclusion can be drawn from the opening night, the Actors' Fund Fair, which began its ten days' existence on Saturday, May 12, will have an unprecedented success. Twice, at nine o'clock and again later in the evening, the New York Fire Department closed the doors on account of the crowds in the wide aisles between the booths. Although the fair had been doing business, and doing it well, since eight o'clock, it was not until nine that the official opening took place, when President Wilson in the Executive Mansion in Washington touched a button on his desk and the electric current sped to a tremendous gong in the Grand Central Palace.

At the sound of the gong that resembled a thousand Big Bens, Daniel Frohman stepped out on a little flag bedecked balcony and did his part toward opening the fair. After he had bowed himself off the band struck up the national air and general singing was led by Louise Homer. Then the Fire Department allowed the doors to open again and in poured a couple of thousand more people. Coming up the marble steps from the main entrance the visitor was set upon by a corps of program sellers and as he progressed further into the heart of the fair he purchased a raffle ticket about every ten feet.

To discover something that is not sold at the fair would be as difficult as finding the fourth dimension. The list of articles offered would include about everything conceivable. An outstanding feature is the practicability of the things on sale. For the most part the ar-

ticles could not be considered extravagant or a luxury. Beside the booths there are numerous special features, including tea rooms, dancing rooms, entertainments, and a host of well-known people to satisfy a taste for notables.

Following is a list of the booths:

Lyceum Theater Section, Musical Instrument Booth, Old Oaken Bucket, Vacation Association, Maud Muller Hay Stack, Rainy Day Club Booth, Bag Booth, United States Army, United States Navy, Societe Des Beaux Arts, Fan Booth, May Robson Booth, Lamb's Old Country Store, Authors' League, Actors' Fund Booth, Dixie Club, Rehearsal Club, Grocery Booth, Paulson Booth, James' Drug Store, Wrapping Desk, Information Bureau, Burlesque Booth, Smokers Booth, Miscellaneous Booth Aprons, etc., Stage Children's Fund, Make-Up Booth, Crazy Quilt Booth, Catholic Actors Guild Booth, California Club Booth, Psychic Booth, French Actors' Booth, General Booth, Professional Women's League, Stop, Look and Buy Booth, League of the Twelve Allies, American Booth, Candy Booth, Seabury Home Booth, Theater Magazine, Brooklyn Booth, Gentlemen's Booth, Doll Booth, My Lady's Boudoir, Theater Assembly Section, Army and Navy Booth, Cartoonists Booth, Bargain Counter, Lion's Inn, New York American, Columbia University Players' Booth, Black Cat Emporium, Twelfth Night Club, Paderewski Booth, Actors' Church Alliance, General Booth, General Booth, The Billboard, Composers' Booth, New York Theater Club, Seaside Home for Crippled Children, Hot Dog Booth, Flower Booth, Friars Frolic, League of the Twelve Allies.

Some of the special features are:

Army and Navy Tea Room, under direction of U. S. Army and Navy Officers, The Bird Cage, Elsie Janis's Shooting Gallery, Theater Workshop, Actors' Order of Friendship's Punch and Judy Show, St. Andrew's Golf Links, Stage Women's War Relief Base Hospital, Spotless Town, Motion Picture Studio, "Let's We Forget"—Famous Actors and Actresses of days gone by, Indian Teepee, Loyal League Patriotic Demonstration, Three Arts League Bungalow, Imperial Order of the Daughters of the British Empire in the U. S. A., Hippodrome, Famous Sixty Club Dances—Afternoon and Night.

The Stage Women's War Relief Booth is the scene of a special feature every evening in the fact that some valuable article is raffled off just at closing time.

BARRIE PLAYS GIVEN

"An Evening with J. M. Barrie," comprising three new plays by the famous dramatist, "The New Word," "Old Friends," and "The Old Lady Shows Her Medals" was presented at the Empire Theater Monday night.

For each of the plays a special cast had been selected. The performance began with "The New Word," a comedy in one act, in which Norman Trevor, Gareth Hughes, Winifred Fraser and Betty Daintry appeared. Next came "Old Friends," a one-act drama, played by Lyn Harding, Eileen Huban, Gertrude Berkeley and H. Ashton Tonge. This was followed by "The Old Lady Shows Her Medals," the latest piece Barrie has written for the theater, which he calls "a 'salute' in one act," in which Beryl Mercer, John M. McFarlane, Lillian Brennard, Clara T. Bracy, Alice Esden, and Theodor von Eltz were seen. The plays were produced under the stage direction of B. Iden Payne.

ACTORS' FUND ELECTION

The Actors' Fund of America will hold its annual meeting for the election of officers at the Hudson Theater, Tuesday, May 22, at 2 p.m. All the members are earnestly requested to attend and take part in the election, and an invitation is extended to non-members, who will be allotted seats in the balcony.

"APPLE BLOSSOMS"

Adeline Leitzbach, who wrote "The Man Who Lost" in collaboration with Theodore A. Liebler, Jr., has completed a new play, entitled "Apple Blossoms," which is scheduled for early production next season. This new play is said to combine human interest, pathos and comedy with the charming atmosphere of New England country life.

STANDARDIZING CONTRACTS

Agreements Between Managers and Actors to Be Considered

The annual meeting of the Actors' Equity Association will be held on May 28 at the Hotel Astor. The principal matter to be taken up will be the so-called equitable contract between managers and actors for which the society has been conducting a long and persistent fight. According to a prominent Equity official, with whom a MIRROR representative talked yesterday, the majority of the leading New York managers and the association will, within a very short time, be able to agree upon a mutually acceptable contract, which will standardize business relations of managers and actors. He said that over ten New York managers were using Equity contracts at the present time.

Other questions which will be discussed at the meeting are those concerning a standardization of contract between actors and "personal" representatives and the application of the association for a separate charter from the American Federation of Labor. It was at the annual meeting held last May that the association voted to affiliate with federated labor.

NEW LIGHT OPERA

Alice Nielsen will appear in a new light opera, "Kitty Darlin'," early next season under the management of Elliott Comstock and Gest. Edwin Stevens has been engaged to support Miss Nielsen. He will play the role of Colonel Villiers, which he created in the original production of the David Belasco play, "Sweet Kitty Bellairs" from which the new opera has been adapted by P. G. Wodehouse and Guy Bolton, with music by Rudolph Friml.

DRAMA AND MUSICAL COMEDY REVIVED

"GHOSTS"

Drama in Three Acts, by Henrik Ibsen; Presented by the Washington Square Players at the Comedy Theater, May 7.

Regina Engstrand Margaret Mower
Jacob Engstrand T. W. Gibson
Pastor Manders Arthur E. Hohl
Mrs. Alving Mary Shaw
Oswald Alving José Ruben

The wisdom of the Washington Square Players in selecting Ibsen's "Ghosts" for the closing offering of their truly artistic season is best evidenced by a patronage so gratifying that the performances were extended over two weeks instead of one, as originally planned. The merits and limitations of the master dramatist's study in inherited degeneracy have long since been thrashed out from every angle, and the truth remains that many people are still interested in seeing an intelligent stage presentation of "Ghosts."

In the Washington Square Players' production, the two principal roles, Mrs. Alving and Oswald, are played with unforgettable power by Mary Shaw and José Ruben, who entirely overshadow less prominent members of the cast. Margaret Mower, for instance, is a bit uneasy in the character of Regina, and on the opening night Arthur E. Hohl had failed to master the part of Pastor Manders; but since then, no doubt, he has entered more completely into the spirit of the performance. The Jacob Engstrand of T. W. Gibson was from the first a fine piece of character acting.

Miss Shaw brings to her portrayal a comprehension of subtle meanings in the dramatist's lines, combined with a

thoroughly developed art of expression such as few of our younger actresses can approach. Occasionally, in an effort to drive home the emotional force of tragic feeling, she becomes over emphatic in gesticulation; but these occurrences are not frequent enough to mar a thoroughly impressive performance.

The most gratifying development of the production, however, is the truly brilliant playing of Mr. Ruben, whose extraordinary talents never have been more thoroughly revealed. In the trying role of Oswald he comes to the fore as one of our most gifted actors for parts requiring sensitiveness and an ability to convey a mental state as the source of physical action.

"WHEN JOHNNY COMES MARCHING HOME"

Operetta in Three Acts. Book by Stanislaus Stange. Music by Julian Edwards. Revived by F. C. Whitney, at the New Amsterdam Theater, May 7.

Gen. William Allen Arthur Cunningham
Cornelia Allen Juanita Fletcher
Felix Graham Percy Parsons
Col. John Graham, "Johnny" Edward Basse
Mrs. Constance Pemberton Bonnie Boyce
Kate Pemberton Nanette Flack
Amelia Thropp Elma Garrett
Susan Clay Alma Torriani
Robert Pemberton Julia Gifford
Capt. Geoffrey Martin Harrison Garret
Major George Buckle George Burns
Major William Walker Roy Raymond
Jonathan Phoenix Maurice Darcy
Uncle Tom Wilbur Cox

Following a varied success on tour with what was reported to be a typical Viennese operetta, F. C. Whitney returned to Broadway activity on May 7 with an antiquated American operetta, entitled "When Johnny Comes Marching Home." If its presentation at the

New Amsterdam was designed as an appropriately chronological stopgap between the production of a Thackeray novel and the "Follies of 1917," some justification might be found for removing it from the dusty shelves of antiquity. Otherwise it seems to us an enterprise of exceptionally misguided extravagance.

Musical comedy (operetta, if you prefer) tastes have advanced rapidly in the last fifteen years. Today no entertainment of this character can hope for substantial success, no matter how melodious or ambitious its score, if the book contains obvious jests and situations, superficial characterization and a plot of trite and childish complications.

Mr. Edwards's music in "When Johnny Comes Marching Home" possesses much of its original charm and freshness, particularly in the ensembles, and the song, "My Own United States," is still a fine example of a stirring military march, but the book of Mr. Stange is badly old-fashioned, or, to be more exact, old-fashionedly bad. One wonders, indeed, why Mr. Whitney, as long as he was prodigal in the mounting of the operetta, did not commission Mr. Bolton or Mr. Wodehouse, or some other equally adroit farceur, to rewrite it. As it is, with its impossible spies, simple-minded army officers, stolen papers, and Southern belles with Northern affections, it becomes a series of long-delayed song cuts.

The Civil War atmosphere is admirably maintained in the costuming, and the stage settings, though at the end of the play the blue and the gray are specially transformed into khaki for the purposes of a timely patriotic pageant, in which groups of soldiers of the Allied nations maneuver upon the ramparts of a fortress. For the occasion R. H. Burnside of the Hippodrome has been drafted into service, and his helpful direction in such capacities is demonstrated anew by the inspiring manner in which this patriotic finale is conducted.

In the play proper Nanette Flack and Juanita Fletcher display excellent singing voices, Edward Basse is the Johnny of the title, and Arthur Cunningham makes vocally powerful the part of the Northern general.

REPERTORY OF DE KOVEN

A repertory season of comic operas by Reginald De Koven in London is announced by the Shuberts for next Fall. The list will include "The Highwayman," which is now the attraction at the 44th Street Theater, with John Charles Thomas in the featured role; "Robin Hood" and "Maid Marian." As the action of all three of these works is laid in England, and concerns traditions of merrie England—knights, outlaws, brigands, milkmaids, Bow Street constables, stage coaches—which are cherished by all English people, the presentation of a De Koven repertory should prove particularly acceptable.

It will be the first time that any comic opera by Reginald De Koven has been presented in London, which, in itself, is rather surprising, considering that the three works included in the above-named repertory have been among the most popular productions of the American stage, and concern English life exclusively.

LONDON PRODUCTION

Rida Johnson Young's comedy, "Captain Kidd, Jr.," which was seen early in the season at the Cohan and Harris Theater, will shortly be presented in London under the title of "Lot 79."

BILLBOARD ADVERTISING CALLED A WASTE

Manager of Profitable One-Night Stand Urges Advantage of Relying on Window Cards and Lithographs

H. E. Rosebrough, manager of the New Huntington Theater, Huntington, Ind., sends to the Mirror his views on billboard advertising in the following letter: "Considerable money could be saved by doing away with billboard advertising in the one-night stands without injuring business."

"For many years billboards were used almost exclusively for advertising theatrical attractions and circuses. Now they are made one hundred feet or more in length and carry advertisements for Diamond Tires, Overland Automobiles, Bull Durham, and Uncle Tom's Cabin."

"After passing one of these billboards not one person in a hundred could name any advertisement he had seen."

"In a city of 15,000 inhabitants I use vaudeville and pictures on all nights that are not taken by regular theatrical attractions, and I have been playing a number of tabloid musical comedies to good advantage. For these tabloid musical come-

dies, which I usually play two or three days, I do no bill posting, but use fifty window cards and sixty lithographs, and invariably play to more people than I ever do with the one-night-stand shows."

"If the one-night-stand shows would limit their publicity work to 100 lithographs, 50 window cards and judicious newspaper advertising they would make a net saving of the money they have been spending on useless spreads."

"I am very anxious to play a one-night-stand attraction without using the billboards and am confident that results will prove the correctness of my contention."

"If I can fill my house with vaudeville and tab. shows without using the billboards, I can fill it for one-night-stand shows without them. The unusual advance in cost of paper and posting would certainly justify a trial of the elimination of billboard work."

TRIPLE ALLIANCE

Acts to Be Booked for Brighton Beach, Atlantic City and Buffalo

An alliance has been effected between George Robinson, managing director of the New Brighton Theater, Brighton Beach, and the managements of Keith's Theater, Atlantic City, and Shea's Theater, Buffalo, whereby these three major vaudeville theaters will participate in a conjunctive booking arrangement throughout the coming summer.

By the terms of this agreement, which will be put into operation immediately upon the opening of the New Brighton Theater's season, May 21, stars and attractions of exceptional magnitude will be contracted for three consecutive weeks, the period to be equally divided into engagements at Brighton Beach, Atlantic City, and Buffalo, thus enabling the management of the New Brighton to present to seashore theatergoers headliners which it would be impossible to obtain in the warm weather with only a single week's booking as an incentive. The houses involved are all affiliated with the United Booking Offices, making the materialization of the plan comparatively easy of accomplishment.



MARTHA HEDMAN.
Of "The Boomerang" Company.

"CHIN-CHIN" AGAIN

Doyle and Dixon Will Be Substituted for Montgomery and Stone

Charles Dillingham will not shelve "Chin Chin" after all. Next season he will send it on tour again, with Doyle and Dixon, remembered for their work in vaudeville and "The Century Girl," in the roles heretofore played by Montgomery and Stone. Harland Dixon is to have Fred Stone's part. Stone will assist in rehearsing the new edition of "Chin Chin," which will have its premiere out of town on Labor Day. Nearly every member of the original cast has been retained. Sometime around the Christmas holidays "Chin Chin" with its new stars will be seen in New York.

HENDERSON COMMENCEMENT

The Henderson School of Oratory and The Henderson Players will hold their graduation exercises on Wednesday, May 25, in Chickering Hall. Maurice V. Samuels and Dr. A. Eugene Bartlett will deliver addresses. The dramatic side will be represented by the Henderson Players, who will present for the first time in America two one-act plays, "The Bank Account" by H. F. Brock, and "The King Who Had Nothing to Learn," by Leon N. Lion. Both these plays will be given through the courtesy of the American Play Company. Complimentary tickets admitting to the graduation exercises and the plays may be obtained either through the American Play Company or the Henderson School of Oratory, both of which are located in Aeolian Hall, N. Y.

ABORN OPERA COMPANY

The Aborn Grand Opera company opened a three weeks' engagement at the Bronx Opera House, week of May 7, with "Madame Butterfly" for the first three days and "La Boheme" for the latter half of the week. Elena Kirmes was an engaging Cho-Cho-San and Giuseppe Agostini and Andrea Arensen, alternating in the role of Lieut. Pinkerton were in good voice. Louis D'Angelo as Sharpless and Marie Louise Biggers as Suzuki gave distinctive performances. Other members of the cast were Bernard Cantor as the marriage broker; Francis Tyler in the roles of Yamadori, and the Bronze; George Pullman, Joseph Todd, John O'Neil, Elsie Meyers, Emma Orner and Dora Lynn. Alfred Kaufman, Luigi Dallemolle, Joseph Stein, Louise D'Archer, Julianne Costa and P. J. McCarthy were additions to the opening cast for "La Boheme."

Manager J. J. Rosenthal has made so many additions to his "Golden Lobby of Fame" that the collection has reached the back of the theater, extending almost to the side aisles. IDA C. MALCOLMSON.

SIR HERBERT HONORED

The Executive Committee of the Pilgrims of America gave a farewell luncheon in the Bankers' Club, May 7, to Sir Herbert Tree, who is about to sail for England. The president of the Bankers' Club, George T. Wilson, paid tribute to the guest's efforts at promoting friendship between England and the United States, and Chauncey M. Depew reviewed the effects of the war in bringing to this country English writers and English artists. In his address, Sir Herbert lauded the spirit of the United States in entering the war.

The annual benefit of the Brooklyn branch of the Theatrical Mechanical Association was held at the Academy of Music, May 9, and as a result a large sum of money was turned over to the organization. A long and varied bill made up of exceptional talent was presented before a packed house.

EVA TANGUAY RETURNS IN NEW ACT

Palace Theater Bill Also Includes Louise Dresser in War Drama by Alfred Francis Hopkins

The chief box office magnet at the Palace Theater this week is none other than Eva Tanguay, who has had what is practically a new act put together for New York consumption. All but one or two of her songs, sung in a manner that needs no explanation, have not been heard here before, whereas her costumes are entirely new and, as usual, gorgeous, in the well known Tanguay style.

Unless memory serves us wrong the Palace program includes as one of its features Louise Dresser's initial attempt at serious drama. She is the featured member of a company that presents a patriotic one-act play entitled "For Country." "For Country" is the work of Alfred Francis Hopkins and it submits a problem to wartime women. It asks them to decide what, in a great crisis, they would do—sacrifice

themselves, or think first of the welfare of the nation.

Another interesting feature is the appearance of W. J. Reilly, U. S. N., a member of the crew of the U. S. S. Michigan, who is on special leave of absence for this engagement. He presents a timely piano-logic with songs. Evan Burrows-Fontaine, assisted by J. Sheldon and her company of classic dancers, appears in an elaborate arrangement of Hawaiian, Egyptian, Greek and East Indian dance pantomimes. Dooley and Sales offer their absurdity entitled, "Will Yer Jim?" The balance of the program includes Ivan Bankoff and Lola Grlie in their original dance creations, Gerard and Clark in "Modern Vaudeville Frolics," Herman and Shirley in "The Mysterious Masquerader" and the Arnaut Brothers.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 19th

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widows	April 30	24
Bijou	The Knife	April 12	44
Booth	A Successful Calamity	Feb. 5	122
Casino	You're in Love	Feb. 6	122
Cohan	Get Rich Quick Wallingford (rev.)	May 7	16
Cohan and Harris	The Willow Tree	Mar. 6	87
Comedy	Washington Square Players	Aug. 30	304
Cort	Upstairs and Down	Sept. 25	279
Criterion	Christus (film)	April 30	41
Empire	The Barrie Playlets	May 14	8
44th Street	The Highwayman (rev.)	May 2	21
48th Street	The 13th Chair	Nov. 20	213
Fulton	Fals First	Feb. 26	96
Gaiety	Turn to the Right	Aug. 17	323
Globe	Out There	Mar. 27	63
Harris	Liase Time	Feb. 6	121
Hudson	Our Bitters	Mar. 12	80
Knickerbocker	Diarseli (rev.)	April 9	43
Liberty	Boom Friends	April 9	48
Longacre	Nothing But the Truth	Sept. 14	291
Lyceum	Opera Comique in English	May 7	16
Lyric	One Law for Both (film)	May 13	14
Maxine Elliott	Love o' Mike	Jan. 15	147
Morocco	The Brat	Mar. 5	88
New Amsterdam	When Johnny Comes Marching Home (rev.)	May 7	16
Playhouse	The Man Who Came Back	Sept. 2	318
Princess	Oh, Boy	Feb. 19	104
Republic	Peter Ibbetson	April 18	38
Shubert	Her Soldier Boy	Dec. 6	196
39th Street	Nora Bayes' Company	May 6	16
Winter Garden	The Passing Show of 1917	April 26	31

WORKSHOP PLAYERS IN INTERESTING BILL

Organization for Promotion of Stage Art Occupies Lenox Theater for Two Performances

That the Theater Workshop is destined to become a valuable influence in developing the art of the American stage by giving untalented and original ideas a hearing, was amply indicated by the performances at the Lenox Theater, May 6 and 7, when four plays were presented with commendable skill. They were "The Tents of the Arabs," by Lord Dunsany; "The Pot Boiler," by Alice Gerstenberg; "The Bracelet," by Alfred Sutro, and "The Confession," by Dr. Pearce Bailey.

Owing to the present vogue of Lord Dunsany, first interest naturally centered in "The Tents of the Arabs," but, save as a basis for comparison with other more important works from the same pen, this offering was somewhat disappointing. It lacked distinction, for which the material, rather than its treatment at the hands of the Workshop Players, may be blamed. Jaxon Knox, Nella Joffers and Irving Curtis were adequate in the leading roles.

A far more enjoyable contribution to the evening's entertainment was "The Pot Boiler," Alice Gerstenberg's clever travesty on the rehearsal of a play, still uncompleted by the author. Edingham Pinto, besides directing this piece, played the leading role,

that of the playwright who is weaving the usual character types into his stage concoction. The behind-the-scenes atmosphere was natural, and distinctly diverting performances were given by James Torbell, Howard Fay, Irving Curtis, Letha Walters, David Solomon and Beatrice Warren.

Dr. Bailey's "The Confession" proved to be an intense, well constructed little tragedy showing the utter despair of a woman accused of murder, when she finds that none of those on whom she relied believe in her innocence. Florence Fagan gave a strongly emotional and effective portrayal of the woman, whereas the Italian lover was forcefully portrayed by Benjamin Legere. Margaret Wycherly directed this playlet.

The presentation of Sutro's "The Bracelet," under the direction of Alberta Gallatin, had less to recommend it, save in the intelligently conceived characterization of Julia Taylor as the wife.

The engagement of Dorothy Stuart Mahony to Luke Garrettson Thomas has been announced. Mr. Thomas is the son of Augustus Thomas, the playwright and himself the co-author of "Love O' Mike."



ADELINE O'CONNOR.
In "The House of Glass."

"KITTY! KITTY! KITTY!" JUST FOR FUN

Effort of Blatt, Well Known in Boston, Tried Out at the Castle Square Theater

BOSTON (Special).—There was one novelty in Boston, May 14, when John Craig brought out at the Castle Square a farce in three acts entitled "Kitty! Kitty! Kitty!" for the first time on any stage. It was written by William M. Blatt, a well known Bostonian, and was evidently constructed for laughing purposes only.

The action takes place in a dining-room in a summer cottage on the shores of a lake in Plymouth County, Massachusetts. All the characters, nine in number, gather here, including two young lovers, Richard Long and his sweetheart Kitty, who have braved the conventions and are having a happy holiday in most innocent fashion. Richard tells Kitty that pure hearts and clean lives are the best chaperons.

But Kitty has a scandal loving aunt with a nose for scandal. There has been a fire on the other side of the lake and several characters enter who have been burned out of house and home. Richard and Kitty are obliged to furnish the victims of the fire with proper clothing and the fun is continuous as the various people are being clothed.

Surprises are plenty in "Kitty! Kitty! Kitty!" Florence Martin, well liked and well remembered for her acting as Peg in "Peg-O-My Heart," has the part of Kitty. Others in the cast are Donald Meek, George LeSole, Frederic Ormonde, J. L. Seeley, Mabel Colcord, Dorothy Dickinson and Augusta Gill.

DUDLEY CLAPP.

NEW INCORPORATIONS

Certificates Filed at Albany Include Nostrand Company and Nora Bayes, Inc.

ALBANY, N. Y. (Special).—The following new amusement companies filed certificates of incorporation with the Secretary of State last week:

The Nostrand Photo Play Company, Brooklyn, N. Y. Motion pictures. Capital, \$5,000. Directors: Ellis Eisenberg, Anna Eisenberg, and I. H. Markowitz, 274 Hooper Street, Brooklyn, N. Y.

Nora Bayes, Inc., New York city. To produce and exploit theatrical attractions. Capital, \$1,000. Directors: Philip Hersch, Mary F. McCarthy, and Rae Hartman, 105 Broadway, New York city.

Mirth Amusement Company, New York city. To engage in a general theatrical business. Capital, \$1,000. Directors: I. Weiner, N. J. Schneider, and J. D. Burnes, 160 Broadway, New York city.

Scollay Square Arcade, Inc., Buffalo, N. Y. To operate motion picture theaters and general amusements. Capital, \$5,000. Directors: Rudolph Wagner, Millicent Hyman, and Daniel N. Hyman, 263 Main Street, Buffalo, N. Y.

Barre Bowers Studios, Yonkers, N. Y. A general motion picture business. Capital, \$5,000. Directors: Raoul Barre, Charles R. Bowers, and Alfred Thurber, 2555 Webster Avenue, New York city.

GEORGE W. HERRICK.

"HE AND SHE" TRY-OUT

Cohan and Harris are to produce next month a new play by Rachel Crothers entitled "He and She" with the idea of giving the piece a short spring try-out preparatory to a fall presentation in New York. According to present plans the premiere will take place in Atlantic City on June 25, and the cast is now being assembled. Effie Shannon and Norman Trevor have been engaged to play the leading roles and Macklyn Arbuckle and Beatrice Prentice are prominent in support.

TRY-OUT FOR VAUDEVILLE

"The Rider of Dreams," the best of the three one-act plays by Ridgely Torrence, presented by Mrs. Hapgood's company of colored players recently, had a try-out last week at Proctor's Fifth Avenue Theater with a view to placing it in big time vaudeville.

N. V. A. BENEFIT

To celebrate its first anniversary, the National Vaudeville Artists, Inc., will give a benefit at the Hippodrome on Sunday night, June 3. As the 7,000 members of the N. V. A. include most artists of standing in the two-day it will be an easy matter to present a strong program of stars.



OLIVE WYNDHAM,
Appearing in "The Knife."

GOODWIN IN REVIVAL

During the week of the B. P. O. Elks' convention in Boston, beginning July 9, one of the biggest theatrical events of the summer will take place in that city. Nat Goodwin will appear in a stupendous spectacular revival of "The Taming of the Shrew" in the Boston Arena, five nights and two matinee performances having been planned. It is reported that Goodwin will receive \$5,000 for the seven appearances.

The project is being promoted by Thomas Phillips, and he is already arranging the details of the production. It happens that Goodwin is one of the charter members of the Boston Lodge of Elks, and, therefore, his appearance during the convention will be especially timely.



IRENE FRANKLIN, DE WOLF HOPPER, MARIE NORDSTROM.
Three Principals in "The Passing Show of 1917" at the Winter Garden.

THEATRICAL MEN GOING TO PLATTSBURG

Many Actors Make Personal Sacrifices to Answer Call of Government—Lewis S. Stone Gives Up Profitable Contract

Each day adds to the number of theatrical and motion picture men who have answered the call of our country for enlistment. It is to be understood that this is not a complete list, but a roster of names brought to the attention of *The Mirror* through various channels. Additional names will be placed on the honor roll in subsequent issues.

One of the truest evidences of sincere patriotism is shown in the enlisting of Lewis S. Stone, now appearing in "The Brat," who is giving up a three-year contract with Oliver Morosco that calls for a salary of \$500 a week. Among others who are making personal sacrifices for patriotic

duty are Earl Metcalf, Reginald Barlow, Gardner Crane, S. Rankin Drew, J. Stuart Blackton, Jr., Forrest Isard, Louis H. Frohman, Philip Dunning, Paul McAllister, E. M. Morange, Frank Shaw, Irving Hay, William Harrigan, Helmer W. Bergman, Richard Tucker, Vic Smith, Basil Broadhurst, Wright Kramer, Everett Butterfield, Frederick Lewis, Fred Conger, J. J. Delson, Paul Gordon, Irving Hay, Gray B. Towler, Howard Irving Young, John E. McKim, and Henry Pemberton.

Many of these men either have gone or are soon to go to Plattsburg. The others have been assigned to posts "somewhere in America."

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PLAYERS ENGAGED

Fay Marbe is now playing the role of the slangy society girl in "Oh, Boy." In "The Mystery of Life," the new musical play by the Rev. J. F. X. O'Connor, Hans Kronold, the cellist, will have an important role.

Sue Ann Wilson is the new June Ramsay in "Mister Antonio."

Eleanor Fox has been added to the cast of "Her Soldier Boy."

Justine Adams, one of the few daughters of clergymen who have gone on the stage with the consent of their parents, will be a member of the cast of "Dollars and Sense." The cast of the new "Follies" includes nearly all of the principals who were in the previous productions, among them W. C. Fields, Bert Williams, Don Barclay, Will Rogers and last but not least, Beatrice Allen.

PRODUCING "HITCHY-KOO"

Somewhere in New Jersey, the latter part of this month, Raymond Hitchcock and E. Ray Goetz will produce a musical play entitled "Hitchy-Koo," an intimate revue, book and lyrics by Harry Grattan, Glen MacDonough and E. Ray Goetz; music by E. Ray Goetz; staged by Julian Mitchell.

Mr. Hitchcock will appear in the new piece. So, too, will Grace La Rue, William Rock and Frances White, Leon Errol, Helen Bond, Gypsy O'Brien, Eleanor St. Clair, Florence Cripps, George Moore, Ray Hoyer and an all star chorus. "Hitchy-Koo," after a short preliminary grooming, will begin a summer engagement at the Cohan and Harris Theater early in June.

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Virginia Keep Clark.
MARGARET DALE.
As Seen in "Disraeli."

BILLBOARD ADVERTISING CALLED A WASTE

Manager of Profitable One-Night Stand Urges Advantage of Relying on Window Cards and Lithographs

H. E. Rosebrough, manager of the New Huntington Theater, Huntington, Ind., sends to the *Mirror* his views on billboard advertising in the following letter: "Considerable money could be saved by doing away with billboard advertising in the one-night stands without injuring business."

"For many years billboards were used almost exclusively for advertising theatrical attractions and circuses. Now they are made one hundred feet or more in length and carry advertisements for Diamond Tires, Overland Automobiles, Bull Durham, and Uncle Tom's Cabin."

"After passing one of these billboards not one person in a hundred could name any advertisement he had seen."

"In a city of 15,000 inhabitants I use vaudeville and pictures on all nights that are not taken by regular theatrical attractions, and I have been playing a number of tabloid musical comedies to good advantage. For these tabloid musical comedies, which I usually play two or three days, I do no bill posting, but use fifty window cards and sixty lithographs, and invariably play to more people than I ever do with the one-night-stand shows."

"If the one-night-stand shows would limit their publicity work to 100 lithographs, 50 window cards and judicious newspaper advertising they would make a net saving of the money they have been spending on useless spreads."

"I am very anxious to play a one-night-stand attraction without using the billboards and am confident that results will prove the correctness of my contention."

"If I can fill my house with vaudeville and tab shows without using the billboards, I can fill it for one-night-stand shows without them. The unusual advance in cost of paper and posting would certainly justify a trial of the elimination of billboard work."

TRIPLE ALLIANCE

Acts to Be Booked for Brighton Beach, Atlantic City and Buffalo

An alliance has been effected between George Robinson, managing director of the New Brighton Theater, Brighton Beach, and the managements of Keith's Theater, Atlantic City, and Shea's Theater, Buffalo, whereby these three major vaudeville theaters will participate in a conjunctive booking arrangement throughout the coming summer.

By the terms of this agreement, which will be put into operation immediately upon the opening of the New Brighton Theater's season, May 21, stars and attractions of exceptional magnitude will be contracted for three consecutive weeks, the period to be equally divided into engagements at Brighton Beach, Atlantic City, and Buffalo, thus enabling the management of the New Brighton to present to seashore theatergoers headliners which it would be impossible to obtain in the warm weather with only a single week's booking as an incentive. The houses involved are all affiliated with the United Booking Office, making the materialization of the plan comparatively easy of accomplishment.



MARTHA HEDMAN,
Of "The Boomerang" Company.

"CHIN-CHIN" AGAIN

Doyle and Dixon Will Be Substituted for Montgomery and Stone

Charles Dillingham will not shelve "Chin Chin" after all. Next season he will send it on tour again, with Doyle and Dixon, remembered for their work in vaudeville and "The Century Girl," in the roles heretofore played by Montgomery and Stone. Harland Dixon is to have Fred Stone's part. Stone will assist in rehearsing the new edition of "Chin Chin," which will have its premiere out of town on Labor Day. Nearly every member of the original cast has been retained. Sometime around the Christmas holidays "Chin Chin" with its new stars will be seen in New York.

HENDERSON COMMENCEMENT

The Henderson School of Oratory and The Henderson Players will hold their graduation exercises on Wednesday, May 23, in Chickering Hall. Maurice V. Samuels and Dr. A. Eugene Bartlett will deliver addresses. The dramatic side will be represented by the Henderson Players, who will present for the first time in America two one-act plays, "The Bank Account" by H. F. Brock, and "The King Who Had Nothing to Learn," by Leon N. Lion. Both these plays will be given through the courtesy of the American Play Company. Complimentary tickets admitting to the graduation exercises and the plays may be obtained either through the American Play Company or the Henderson School of Oratory, both of which are located in Aeolian Hall, N. Y.

ABORN OPERA COMPANY

The Aborn Grand Opera company opened a three weeks' engagement at the Bronx Opera House, week of May 7, with "Madame Butterfly" for the first three days and "La Boheme" for the latter half of the week. Elena Kirmes was an engaging Cho-Cho-San and Giuseppe Agostini and Andrea Arsenen, alternating in the role of Lieut. Pinkerton were in good voice. Louis D'Angelo as Sharpless and Marie Louise Biggers as Suzuki gave distinctive performances. Other members of the cast were Bernard Cantor as the marriage broker, Francis Tyler in the role of Yamadori, and the Bronzes, George Fullman, Joseph Todd, John O'Neill, Elsie Meyers, Emma Orner and Dora Lynn. Alfred Kaufman, Luigi Dall'Ombre, Joseph Stein, Louise D'Archer, Julianne Costa and P. J. McCarthy were additions to the opening cast for "La Boheme."

Manager J. J. Rosenthal has made so many additions to his "Golden Lobby of Fame" that the collection has reached the back of the theater, extending almost to the side aisles. Ida C. MALCOLMSON.

SIR HERBERT HONORED

The Executive Committee of the Pilgrims of America gave a farewell luncheon in the Bankers Club, May 7, to Sir Herbert Tree, who is about to sail for England. The president of the Bankers Club, George T. Wilson, paid tribute to the guest's efforts at promoting friendship between England and the United States, and Chauncey M. Depew reviewed the effects of the war in bringing to this country English writers and English artists. In his address, Sir Herbert lauded the spirit of the United States in entering the war.

The annual benefit of the Brooklyn branch of the Theatrical Mechanical Association was held at the Academy of Music, May 9, and as a result a large sum of money was turned over to the organization. A long and varied bill made up of exceptional talent was presented before a packed house.

EVA TANGUAY RETURNS IN NEW ACT

Palace Theater Bill Also Includes Louise Dresser in War Drama by Alfred Francis Hopkins

The chief box office magnet at the Palace Theater this week is none other than Eva Tanguay, who has had what is practically a new act put together for New York consumption. All but one or two of her songs, sung in a manner that needs no explanation, have not been heard here before, whereas her costumes are entirely new and, as usual, gorgeous, in the well known Tanguay style.

Unless memory serves us wrong the Palace program includes as one of its features Louise Dresser's initial attempt at serious drama. She is the featured member of a company that presents a patriotic one-act play entitled "For Country." "For Country" is the work of Alfred Francis Hopkins and it submits a problem to wartime women. It asks them to decide what, in a great crisis, they would do—sacrifice

themselves, or think first of the welfare of the nation.

Another interesting feature is the appearance of W. J. Kelly, U. S. N., a member of the crew of the U. S. S. Michigan, who is on special leave of absence for this engagement. He presents a timely piano-lecture with songs. Evan Burrows-Fontaine, assisted by J. Sheldon and her company of classic dancers, appears in an elaborate arrangement of Hawaiian, Egyptian, Greek and East Indian dance pastimes. Dooley and Sales offer their absurdity entitled, "Will Yer Jim?" The balance of the program includes Ivan Bankoff and Lola Gilric in their original dance creations, Gerard and Clark in "Modern Vaudeville Frolics," Herman and Shirley in "The Mysterious Masquerader" and the Arnaut Brothers.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 19TH

Theater	Play	Date of Production	Number of Performances
Aslor	His Little Widows	April 30	24
Bijou	The Knife	April 12	44
Booth	A Successful Calamity	Feb. 5	122
Casino	You're in Love	Feb. 6	122
Cohan	Get Rich Quick Wallingford (rev.)	Mar. 7	16
Cohan and Harris	The Willow Tree	Mar. 6	57
Comedy	Washington Square Players	Aug. 30	304
Cort	Upstairs and Down	Sept. 25	279
Criterion	Christus (film)	April 30	41
Empire	The Barrie Playlets	May 14	8
44th Street	The Highwayman (rev.)	May 2	21
48th Street	The 13th Chair	Nov. 20	213
Fulton	Pals First	Feb. 26	96
Gaiety	Turn to the Right	Aug. 17	323
Globe	Out There	Mar. 27	63
Harris	Illeg Time	Feb. 6	121
Hudson	Our Bitters	Mar. 12	80
Knickerbocker	Daniels (rev.)	April 9	48
Liberty	Bosom Friends	April 9	48
Longacre	Nothing But the Truth	Sept. 14	291
Lyceum	Opera Comique in English	May 7	16
Lyric	One Law for Both (film)	May 13	14
Maxine Elliott	Love O' Mike	Jan. 15	147
Morocco	The Brat	Mar. 5	88
New Amsterdam	When Johnny Comes Marching Home (rev.)	May 7	16
Playhouse	The Man Who Came Back	Sept. 2	318
Princess	Oh, Boy	Feb. 19	104
Republic	Peter Ibbetson	April 18	38
Shubert	Her Soldier Boy	Dec. 6	196
39th Street	Nora Bayes' Company	May 6	16
Winter Garden	The Passing Show of 1917	April 26	31

WORKSHOP PLAYERS IN INTERESTING BILL

Organization for Promotion of Stage Art Occupies Lenox Theater for Two Performances

That the Theater Workshop is destined to become a valuable influence in developing the art of the American stage by giving untold talent and original ideas a hearing, was amply indicated by the performances at the Lenox Theater, May 6 and 7, when four plays were presented with commendable skill. They were "The Tents of the Arabs," by Lord Dunsany; "The Pot Boiler," by Alice Gerstenberg; "The Bracelet," by Alfred Sutro, and "The Confession," by Dr. Pearce Bailey.

Owing to the present vogue of Lord Dunsany, first interest naturally centered in "The Tents of the Arabs," but, save as a basis for comparison with other more important works from the same pen, this offering was somewhat disappointing. It lacked distinction, for which the material, rather than its treatment at the hands of the Workshop Players, may be blamed. Jaxon Knox, Nella Jeffers and Irving Curtis were adequate in the leading roles.

A far more enjoyable contribution to the evening's entertainment was "The Pot Boiler," Alice Gerstenberg's clever travesty on the rehearsal of a play, still uncompleted by the author. Effingham Pinto, besides directing this piece, played the leading role,

that of the playwright who is weaving the usual character types into his stage concoction. The behind-the-scenes atmosphere was natural, and distinctly diverting performances were given by James Torbell, Howard Fay, Irving Curtis, Letha Walters, David Solomon and Beatrice Warren.

Dr. Bailey's "The Confession" proved to be an intense, well constructed little tragedy showing the utter despair of a woman accused of murder, when she finds that none of those on whom she relied believe in her innocence. Florence Fagan gave a strongly emotional and effective portrayal of the woman, whereas the Italian lover was forcefully portrayed by Benjamin Legere. Margaret Wycherly directed this playlet.

The presentation of Sutro's "The Bracelet," under the direction of Alberta Gallatin, had less to recommend it, save in the intelligently conceived characterization of Julia Taylor as the wife.

The engagement of Dorothy Stuart Mahony to Luke Garretson Thomas has been announced. Mr. Thomas is the son of Augustus Thomas, the playwright and himself the co-author of "Love O' Mike."



ADELINE O'CONNOR,
In "The House of Glass."

"KITTY! KITTY! KITTY!" JUST FOR FUN

Effort of Blatt, Well Known in Boston, Tried Out at the Castle Square Theater

BOSTON (Special).—There was one novelty in Boston, May 14, when John Craig brought out at the Castle Square a farce in three acts entitled "Kitty! Kitty! Kitty!" for the first time on any stage. It was written by William M. Blatt, a well known Bostonian, and was evidently constructed for laughing purposes only.

The action takes place in a dining-room in a summer cottage on the shores of a lake in Plymouth County, Massachusetts. All the characters, nine in number, gather here, including two young lovers, Richard Long and his sweetheart Kitty, who have braved the conventions and are having a happy holiday in most innocent fashion. Richard tells Kitty that pure hearts and clean lives are the best chaperons.

But Kitty has a scandal loving aunt with a nose for scandal. There has been a fire on the other side of the lake and several characters enter who have been burned out of house and home. Richard and Kitty are obliged to furnish the victims of the fire with proper clothing and the fun is continuous as the various people are being clothed.

Surprises are plenty in "Kitty! Kitty! Kitty!" Florence Martin, well liked and well remembered for her acting as Peg in "Peg-O-My Heart," has the part of Kitty. Others in the cast are Donald Meek, George LeBoir, Frederic Ormonde, J. L. Seeley, Mabel Colcord, Dorothy Dickinson and Augusta Gill.

DUDLEY CLAPP.

NEW INCORPORATIONS

Certificates Filed at Albany Include Nostrand Company and Nora Hayes, Inc.

ALBANY, N. Y. (Special).—The following new amusement companies filed certificates of incorporation with the Secretary of State last week:

The Nostrand Photo Play Company, Brooklyn, N. Y. Motion pictures. Capital, \$8,000. Directors: Ella Eisenberg, Anna Eisenberg, and I. H. Markowitz, 274 Hooper Street, Brooklyn, N. Y.

Nora Hayes, Inc., New York city. To produce and exploit theatrical attractions. Capital, \$1,000. Directors: Philip Hersch, Mary F. McCarthy, and Rae Hartman, 165 Broadway, New York city.

Mirth Amusement Company, New York city. To engage in a general theatrical business. Capital, \$1,000. Directors: I. Weiner, N. J. Schneider, and J. D. Burnes, 180 Broadway, New York city.

Scollay Square Arcade, Inc., Buffalo, N. Y. To operate motion picture theaters and general amusements. Capital, \$5,000. Directors: Rudolph Wagner, Millicent Hyman, and Daniel N. Hyman, 263 Main Street, Buffalo, N. Y.

Barre Bowers Studios, Yonkers, N. Y. A general motion picture business. Capital, \$5,000. Directors: Raoul Barre, Charles H. Bowers, and Alfred Thurber, 2555 Webster Avenue, New York city.

GEORGE W. HERRICK.

"HE AND SHE" TRY-OUT

Cohan and Harris are to produce next month a new play by Rachel Crothers entitled "He and She" with the idea of giving the piece a short spring try-out preparatory to a fall presentation in New York. According to present plans the premiere will take place in Atlantic City on June 25, and the cast is now being assembled. Edie Shannon and Norman Trevor have been engaged to play the leading roles and Macklyn Arbuckle and Beatrice Prentice are prominent in support.

TRY-OUT FOR VAUDEVILLE

"The Rider of Dreams," the best of the three one-act plays by Ridgely Torrence, presented by Mrs. Hapgood's company of colored players recently, had a try-out last week at Proctor's Fifth Avenue Theater with a view to placing it in big time vaudeville.

N. V. A. BENEFIT

To celebrate its first anniversary, the National Vaudeville Artists, Inc., will give a benefit at the Hippodrome on Sunday night, June 3. As the 7,000 members of the N. V. A. include most artists of standing in the two-day it will be an easy matter to present a strong program of stars.



OLIVE WYNDHAM,
Appearing in "The Knife."

Lewis.

GOODWIN IN REVIVAL

During the week of the B. P. O. Elks' convention in Boston, beginning July 9, one of the biggest theatrical events of the summer will take place in that city. Nat Goodwin will appear in a stupendous spectacular revival of "The Taming of the Shrew" in the Boston Arena, five nights and two matinee performances having been planned. It is reported that Goodwin will receive \$5,000 for the seven appearances.

The project is being promoted by Thomas Phillips, and he is already arranging the details of the production. It happens that Goodwin is one of the charter members of the Boston Lodge of Elks, and therefore his appearance during the convention will be especially timely.



IRENE FRANKLIN, DE WOLF HOPPER, MARIE NORDSTROM.
Three Principals in "The Passing Show of 1917" at the Winter Garden.

White.

THEATRICAL MEN GOING TO PLATTSBURG

Many Actors Make Personal Sacrifices to Answer Call of Government—Lewis S. Stone Gives Up Profitable Contract

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As Seen in "Disraeli."

FIRST SEASON OF REPERTORY A SUCCESS

Brooklyn Enterprise Will Be Continued Next Year—Plays by American Dramatists

The close of the first season of the Brooklyn Repertory Theater finds this latest community enterprise firmly established in "the City over the Bridge." It has become a permanent Brooklyn organization, with a host of friends and supporters and every promise of another good season ahead of it when it reopens in October.

Starting out with the determination to present "good plays at low prices," and affiliated with the People's Institute of Brooklyn, the company has made very satisfactory progress toward the goal of owning and managing their own theater, which is to be, nevertheless, a municipal, and not a commercial, enterprise. The future of the enterprise is assured by reason of the interest in the movement which the director, Theodore Helme, has aroused both in Brooklyn and throughout Greater New York.

While the plan is to erect, in the near future, a playhouse which will be, in every sense, Brooklyn's own, and which will adequately express the community's particular

dramatic life interests, the war will prevent any active steps being taken at present in this direction; but theater or no theater, the company will open its next season in October with a repertory of plays both native and foreign, modern and classic, both one-act and full evening plays. From now on, however, still greater emphasis will be placed on the new and native plays, and every effort will be made, as in the past, to seek out works of unusual excellence, both short and long, grave and gay, which are suited for the use of a community theater the standards for whose repertory are high, yet not narrow or conventional.

Among the plays by American dramatists which have been presented during the season just closed are "The Finger of God" and "A Question of Morality," by Percival Wilde; "Household Gods," by Violet Robinson; "The Bank Account," by E. F. Brock; "Sintram of Skagerrak," by Sada Cowan, and "The Reunion," by Eleanor Holmes Hinkley.

ACTORS' CHURCH ALLIANCE

Sunday evening, May 20, at 8 o'clock, the regular monthly service of the New York Chapter of the Alliance will be held at the Scotch Presbyterian Church, 96th St. and Central Park West. Reverend Robert Watson, D.D., Pastor. The sermon will be preached by the Reverend Walter E. Bentley, National Secretary of the Alliance, and the subject will be "The Modern Attitude of the Church Towards the Theater." As this will be the first visit of the Alliance to a Presbyterian church great interest attaches to the event, and all members of the Alliance and of the dramatic profession are cordially invited.

At Holy Trinity Church, Philadelphia, Reverend Dr. Floyd W. Tomkins, Rector, Mr. Bentley preached last Sunday afternoon on "How the Church and the Theater Became Friends" before the members of the Philadelphia Chapter of the Alliance and their friends. There was a large congregation, including many actors and several guests from the Forrest Home. Dr. Tomkins made the address of welcome and the offering was devoted to the work of the Alliance.

Under the guidance of Kate Claxton, Frederick Wards, Laura Sedwick Collins, Mr. Bentley and others, the Alliance is meeting with great success at its Booth (No. 71) at the Actors' Fund Fair, and calls for the patronage of all its members and their friends. The new gold-plated seal of the Alliance adorns the booth, which is on the main floor.

BY AUTHORS OF "SYBIL"

Early in August the Charles Frohman company will produce a new musical comedy by Victor Jacobi and Harry B. Smith, the authors of "Sybil."

MARRIED

Joe Yeager, manager of the Victoria, Steubenville, O., Theater, was married, May 3, to Josephine Ruebel, of Steubenville. Alfred H. Walton was best man, and Myrtle Moody, a well-known performer, was maid of honor. A banquet was held on the stage after the performance. Mr. Yeager formerly managed the Victoria in Wheeling and is one of the youngest theatrical managers in the country. Though only twenty-six years of age he has served in that capacity for eight years.

BORN

A son was born to Mr. and Mrs. Samuel Towne on April 27 in this city. Mrs. Samuel Towne was professionally known as Gertrude Lawrence, a member of the vaudeville team of Redway and Lawrence.

DIED

Mrs. ALICE MAUD FITCH, mother of the late Clyde Fitch, playwright, died May 12 at her residence, 113 East Fortieth Street. Mrs. Fitch was Alice Clarke, of Hagerstown, Md., and the romance which resulted in her marriage in 1865 to Captain Fitch, then of the Hartford (Conn.) City Guards, formed the love story in the play "Barbara Frietchie."

MAX ROSEN-BIRSE, a theatrical manager associated for many years with Klaw and Erlanger, and later with Florenz Ziegfeld, died May 7 at his home in Brooklyn, after a lingering illness. He was fifty-nine years of age and is survived by a wife, two sons and a daughter.

ANDREW M. BUCKLEY, an actor, whose last Broadway appearance was with H. B. Warner, in "The Ghost Breaker," died at his home in Paterson, N. J., April 14. He was thirty-seven years of age.

DALLAS WILLIAM HOLMES, better known as "Ducky," died at the home of his parents in Lincoln, Neb., May 1, of valvular heart trouble. Mr. Holmes had completed his course in dramatic studies at the University School of Music at Lincoln and made his professional debut at the Oliver Theater, Lincoln, with the Lincoln Players during the stock engagement last summer.

RECEPTION FOR COPEAU

The Board of Directors of the French Theater, consisting of Robert Goelet, Otto H. Kahn, Theodore Roosevelt, Jr., Nicholas Murray Butler, Paul D. Cravath, Arthur Iselin, Cornelius Vanderbilt, Henry Rogers Winthrop, James W. Barney, Thomas W. Lamont, and William Adams Delano, will have a reception in the Metropolitan Opera House, May 17, for Jacques Copeau, director-general of the Théâtre du Vieux Colombine & New York. Dr. Nicholas Murray Butler will introduce Mr. Copeau, and Messrs. Daniel Frohman, Augustus Thomas, and William Gillette will receive him in the name of the American stage and drama.

COURTESIES FOR SOLDIERS

Beginning last Monday at the Shubert Theater where Clifton Crawford in "Her Soldier Boy" is the attraction, the Shuberts extended the courtesy of half-rate tickets to all soldiers and sailors in the uniform of the United States or the Allied forces. This applies to the entire house, so whether a man in uniform buys a ticket in the gallery or downstairs, he will get it at half-rate.

FROM HERE AND THERE

Sam Ash, who sings the tenor role in "The Highwayman," has been signed by the Shuberts for a long-time contract. He will be seen in a new play next season.

Howard McKent Barnes will have five new plays next season. He is the author of "Her Unborn Child," which has seven companies now playing.

Sarah Padden has chosen Howard McKent Barnes as the author of her new play. Miss Padden produced Mr. Barnes' first play, "The Little Shepherd of Bargain Row."

R. D. MacLean has been requested to appear as Incomar at the Sylvan Theater, Washington, D. C., in June.

Charles MacKay, son of F. F. MacKay, won the first prize in the Evening Mail's Silhouette contest. He received a check for \$50.

Opera Prospectus

General Director Cleofonte Campanini, of the Chicago Opera Association, has issued his preliminary notice by mail to subscribers for the four-week season of his company at the Lexington Theater, Lexington Avenue at Fifty-first Street, beginning on the 22d of next January.

Law Fields' production of "Bosom Friends" ends its engagement at the Liberty Theater on Saturday night, May 19.

Heggie Sheffield, the well known boy actor, has gained a commission in the Junior Naval Reserve.

Jonel Beecher was the guest of Mr. and Mrs. Jonathan Butler, 600 Park Avenue, on the evening of May 16, at an entertainment given by the Aviation Committee of the National Special Aid Society. Miss Beecher read an original poem and Cosmo Hamilton gave an address on "The Beauty of War."

Old Garments Wanted

Mrs. Henry B. Harris, chairman of the clothing committee of the Stage Women's War Relief, is issuing an appeal for old gloves, both men's and women's, no matter whether of suede, glace, kid, or chamois, and old pieces of leather, belts, bags, furniture coverings—anything in fact, of leather to be sent addressed to her at the Fulton Theater. The old leather, after proper sterilization, is applied on to heavy cambric or buckram, and made into sleeveless and windproof jackets, which are much in demand for men in the trenches and in the navy.

Josephine Robinson Haywood since her return to the city after the close of the "Hit the Trail Holiday" tour, has been actively employed in behalf of the General Committee of the Actors' Fund Fair.

Vivian Wessell has returned to the cast of "Love O' Mike."

Contributes Costume

Maurice Herrmann, who has designed and furnished costumes for all the famous stars dating back to Booth and Barrett, has contributed to the Actors' Fund Fair an exquisite Russian peasant costume worked in expensive silks and trimmed with furs, the garment being valued at five hundred dollars.

Flore Sheffield has been engaged for one of the Jessie Bonstelle companies.

De Forest F. Dawley has been engaged to play the lead in "Master At Arms" which opens in Montreal on May 21.

"THE SUBMARINE EYE"

"The Submarine Eye," produced by the Williamson Brothers and directed by Winthrop Kelley, whose picture appears on this week's cover, will follow "Bosom Friends" at the Liberty Theater next week.

ZIEGFELD'S "FOLLIES"

It has now been definitely decided to present the new edition of Ziegfeld's "Follies" in the New Amsterdam Theater on June 11. One week prior to the New York opening the piece will be given in Atlantic City. Mile. Vira Amasar, of grand opera fame, and George Baldwin, the tenor, are the latest additions to the cast.

ACTORS' EQUITY ASS'N

New Members Wanted—Actors Urged Not to Wait Until They Are in Trouble

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council, held in the Association rooms, May 7, the following members were present: Grant Stewart, presiding; Messrs. Arliss, Carter, Connelly, Cope, Hull, Stevenson and Wise.

New members elected: Marcella Hamilton, Oscar V. Johnson, Douglas MacLean.

Those who bear the responsibility of directing the Association's course have been so devoted to the paramount task of getting a uniform contract into common use that some abatement of their zeal in building up the membership has been an unavoidable consequence. The recent number of new members elected is regrettably small. Many of our deputies seem to have relaxed from what they did a year ago. It is natural enough to feel that the A. E. A. should grow sufficiently by its own momentum, but such a state of mind is ominous. Inertia makes for retrogression and we must go forward.

Actors who wait until they are in trouble before applying for election to the Association, and then do so for the purpose of saving legal expense, are not likely to prove steadfast members.

The best and most momentous things in this hurrying world can become "an old story" all too quickly. Let us all see to it that such shall not be the lot of our cause.

News has come to us of a case last week where a member took umbrage at something that was said to her by one of the management for which she had been filling a long season. The small matter of offense had nothing whatever to do with acting or the play in which the member was appearing. In a fit of bad temper, our member declared she would not enter the theater again. She kept her threat, and at the last moment other members of the cast had to be switched about in order to keep faith with the theater managers and the public the following evening. The proprietor of the company asked one of our Council, who happened to be at hand, to see the young woman in question and to clarify her mind as to her professional obligations no less than the specific ones of the A. E. A. contract under which she had benefited for twenty-six weeks. The councilman complied. At the end of his interview, she whom he had gently admonished exclaimed: "I don't have to act for a living, but I love my profession, and I can see how a thing like this can make it harder for others less independent to hold the confidence of managers and for the Association to secure equitable terms for its members." This was sufficient and the trouble was overcome.

So many concrete cases have occurred where the A. E. A.'s service has elicited expressions of warm appreciation from those on whom it has been bestowed that we now think of opening the floor for voluntary testimonies during a part of the annual meeting.

We have been asked by kindred organizations to join in a protest to the Ways and Means Committee of the House of Representatives at Washington against the proposed tax of 10 per cent. on railroad passenger transportation. This is a war measure. While we will cheerfully aid in any just movement, we intend to think twice before encouraging actors to shirk any necessary burden at such a time. The people of the stage must not be slackers, though, of course, they should not be discriminated against by being taxed beyond their capacity.

The call of the war has reached our offices. Charles Willard, who has served in our legal department with such loyalty and growing ability for two years, has gone to Plattsburg. It is a great pleasure to send a word of appreciation after a young man of Mr. Willard's character and spirit. The members who met him in consultation will all wish him well we are sure. Our admiration and pride follow him on his way.

BY ORDER OF THE COUNCIL.

AMUSEMENT PARKS

Luna, Coney Island's favorite amusement park, will begin its Summer festivities Saturday, May 19. Luna has undergone more changes since the gates closed last season than have taken place in several years. A force of mechanics has been engaged during all the winter months in the rebuilding. A new system of illumination has been installed and when the gong ushers in the 1917 season a flood of light will be spread throughout the enclosure unprecedented in its brilliancy.

Palisades Amusement Park, the Jersey Summer resort atop the Palisades, opposite the 130th Street ferry, opened its season on Saturday, May 12, with a record-breaking attendance even though the temperature did require the patrons to wear furs and heavy wraps.

Little Bianca Robinson has been specially engaged for five weeks to play Mibba in "Her Unborn Child," playing at the Newark, N. J., Orpheum.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

A. SHAW, Brooklyn.—Frank Wilcox has played in stock companies in various cities in the East. Recently he played with the Waterbury, Conn., stock, the Mt. Vernon, N. Y., Players, and the stock at Syracuse, N. Y.

A. L. T. New York.—The negro playlets are not being presented in New York, neither are they being done on tour, at the present time. Definite plans for the future presentation of plays of negro life, given by negro players, have not been announced.

FLORENCE NELSON, Brooklyn.—Johnstone Bennett died on April 15, 1906, at Bloomfield, N. J. (2) "Jane" was produced in London at the Comedy Theater Dec. 18, 1890. (3) We have no record of a London production of "A Female Drummer."

F. S. A. Lincoln, Neb.—James B. Fulton died Nov. 26, 1912, at Phoenix, Ariz. (2) Enid May Jackson has played in stock with the Grand Opera House, Brooklyn company, but we have no record of her appearance with a New York City stock company. (3) It was in 1908 that Nell Burgess toured the country with "The County Fair."

J. H. C. Chicago.—In the cast of "Keeping Up Appearances" were Charles Edwards, Margaret Campbell, Jane Winslow, Ethel Hallor, William Sherwood, Anne Parry and Eleanor Bancroft. The Mirror review did not give the plot of the play. Write to Butler Davenport in care of the Bramhall Playhouse, 138 East Twenty-seventh Street, New York.

MIRROR READER, New York.—In the cast of "The Ohio Lady" were Mary Nash, John Flood, Ethel Intropidl, Eve Yorke, Howard Kyle and Mr. O'Brien. "The Ohio Lady" has been rewritten and is now called "The Country Cousin." (2) Corliss Giles has played with stock companies in many cities and has appeared in the following plays: "Quincy Adams Sawyer," "Carolina," "The One Woman," "The War Case," "A King of Nowhere" and "Mother Cary's Chickens." (3) Lorin Baker, who is now in "Mother Cary's Chickens," gained his first stage experience with Louis Mann in "Children of Today" and next he appeared in "Pollyanna." (4) Allan Murnane has played in stock and in the following plays: "A Royal Family," "The Seal of the Colonies," "Dorothy Vernon of Haddon Hall," "The Devil's Choice," "Dope," "Billy's Sister" and "Miss Bright Decorator." (5) Clarke Silvernall has appeared in "The Thief," "Ready Money," in vaudeville in "The Doctor's Orders," and with Minnie Dupree. He has played with stock companies and is the author of a comedy drama entitled, "Your Boy and Mine." At present he is in "Mother Cary's Chickens."

THE MIRROR BOOK TABLE

HERE AND THERE, some stray verses by De Witt C. Millen, correspondent of the Mirror at Ann Arbor, Mich. The author has traveled, has been correspondent for several American newspapers, from abroad, and was on the stage as an actor and as a publicity man.

FRENCH'S STANDARD LIBRARY EDITION. Samuel French, New York. Among the early Spring publications of Samuel French are a number of American plays, practically all of which are now published for the first time. The volumes at hand are "Mrs. Leffingwell's Boots," by Oliver Goldsmith and "In Missouri," by Augustus Thomas. The latter contains a preface by the playwright in which he relates the story of the genesis of the play, its writing and production. The other plays are "Maggie Pepper" and "The Gamblers," by Charles Klein. The publications are uniform in arrangement and covers, and are sufficiently attractive for any library.

"YADA," a tragedy in three acts, blank verse, by Louis V. Lédoux: The Macmillan Company, New York. Verse and theme are highly praised by critics. The source of the story is taken from the *Secreta Secretorum*, which purports to have been written by Aristotle in his old age as a manual of guidance for his pupil Alexander, and

contains much curious advice on almost every subject: how to judge a man's character by the shape of his nose; in what position of the heavens it is advisable to take physic; how a king should comport himself under all circumstances, etc.

FIVE PLAYS. "The Country Dressmaker," "The Moonlighter," "The Pie-Dish," "The Magic Glasses," and "The Dandy Dolls": Little, Brown and Company, Boston. By George Fitzmaurice, published in America for the first time. Mr. Fitzmaurice is described by the publishers as "the greatest folk-dramatist since the death of J. M. Synge."

REPERTORY THEATER

Augustus Thomas Points Out Advantage of Established Company

Writing of the advantages of a repertory theater, Augustus Thomas expressed his views in the following article: That a repertory theater using Shakespeare as a background and supplementing his plays with worthy revivals of English and American successes and such worthwhile new plays as can be obtained would be an immense social benefit is not to be debated.

Its influence would be upon the general public as well as upon its own special public. It would also greatly affect the dramatic writers of the country; it would directly develop the actors in its own engagements and, indirectly and slowly, the theatrical profession in general.

To contend that it would be self-supporting would be too optimistic. Sufficient experiments have been made along similar lines both by regular managers and by public-spirited citizens to leave the question in doubt. Such an enterprise would require for some time a regular endowment, perhaps, annually decreasing, but of real importance to begin.

The question to be considered in launching such an enterprise would be perhaps not in the order of their merit, but in the order of their necessity; first, the least loss to the backers, next the shortest road to self-support, and third the policy assuring the widest influence.

On the practical side it seems to me that good judgment would prompt the engagement of a permanent company of actors as a nucleus, not exceeding in number 15, to be assisted by players occasionally engaged, and, of course, re-engaged as often as possible. The smaller parts would be occasionally recruited from the senior class of the Sargent school, in which one finds excellent material equipped with everything except the practice that consecutive playing gives, and ultimately senior students from a school that the theater would establish for itself, alone or in co-operation with some excellent institution already at work. The nucleus of 15 permanent players should be given engagements for at least two years at respectable living salaries of perhaps one-half the amount they could command in regular engagements elsewhere. This half salary should be augmented by a pro-rata interest in the profits of the enterprise. "Profits" may sound a little mocking when applied to a concern that is not self-sustaining, but the share which the actor should have should be in road profits of plays which he had helped create in the theater.

It is not well in a casual consideration like this to burden the proposal with details, but there would work out a system whereby actors leaving the company at the end of a stated term would carry irrevocable interest in the rights that they had acquired.

Out of a possible season of 40 weeks each year, four or six weeks should be devoted to Shakespeare; and these weeks should fall during the Christmas and Easter holidays, when the young people from the colleges and schools, with a curiosity for the plays, would be available as audiences.

The revivals of American and English plays should tend to establish a repertoire of those dramas which form more or less a connected history of our people and their achievements; and these should be the stop-gaps in the regular season, between Shakespeare and the new plays in which there is reason to suppose the most considerable part of the theater's revenue would likely be.

The theater should seek to establish connections with amateur clubs organized in its interest throughout the country and given special inducements from its repertoire; also with the various drama societies, the Drama League and the Educational Players; and it should have a policy of decency that would make such associations unafraid of the connection.

The enterprise should be housed in a theater big enough for the heroic effects of Shakespeare and yet sufficiently moderate in size for the production of the modern, intimate drama.

WHY PORTIA WON THE COUNT

Portia made an argument in the case of Shylock vs. Antonio (Mer. Ven. IV. 1, Supreme Court of Venice) which was obviously unsound in law, and her appearance was so irregular, the Venetian bar not being open to women, that she had to disguise herself as a man; but she used her woman's arts and won, and the Chief Justice and his associates, though they must have known perfectly well that she was a woman, winked at the irregularity and gave her a verdict. Why should anyone expect or wish the Portias of our day to be more scrupulous?—Philadelphia Public Ledger.

NEW YORK THEATERS

Playhouse 48th. East of B'way. Phone 2651 Bryant. Evenings, 8.30.

William A. Brady presents
THE MAN WHO CAME BACK

By Jules Eckert Goodman
With a strong cast including

MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 2651 Bryant. Evenings, 8.30.

THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

WINTER GARDEN B'way and 50th. Phone 2330 Circle. Evgs., 8. Mats., Tues., Thurs. and Sat., 2.

PASSING SHOW OF 1917

Shubert Theatre, 44th. West of B'way. Phone 8439 Bryant. Evgs., 8.15. Matinees, Wed. and Sat., 2.15.

CLIFTON CRAWFORD
In the Military Operetta?
HER SOLDIER BOY
Tom RICHARDS Both LYDY

BOOTH 45th. West of B'way. Phone 8100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.

MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"
39th St. Theatre, near B'way. Phone 413 Bryant. Mats., Wed. and Sat. Every night, inc. Sunday, 8.30.

NORA BAYES
And Her Company in
The Songs You Love
SPECIAL ORCHESTRA and a JAZZ BAND

Casino Broadway and 39th Street. Phone 2445 Grand. Evgs., 8.15. Mats., Wed. & Sat., 2.15.

Arthur Hammerstein Presents
THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEATRE, 45th St. and Broadway. Phone 357 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.

The New Comedy with Music
His Little Widows

Maxine Elliott's 39th Street, near Broadway. Phone 1476 Bryant. Evenings, 8.30. Matinees, Wed. & Sat., 2.15.

The Prettiest Musical Play at the Prettiest theatre, with the Prettiest stars.
Love O' Mike

NEW BIJOU 45th St. just off Broadway. Tel. 430 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.

THE MESSRS. SHUBERT announce
THE KNIFE
A melodrama, by EUGENE WALTER.

44th St. Theatre, near B'way. Phone 7992 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.

Reginald de Koven's Greatest Comic Opera
THE HIGHWAYMAN
with JOHN CHARLES THOMAS

AT THE BOX OFFICE

The Sea Captain—Two on the gangway. The Bowling Field—On the alley, please. Bald-headed Deacon—Up near the chancel.

The Old Lady—Away from the draughts. The Horseman—A couple of stalls, son. Mr. Justwedd—Two down the center aisle. Street-car Conductor—Up front, please. Man with Naggins Wife—Two with a post between.—Boston Transcript.

NEW YORK THEATERS

New Amsterdam West 42d St. Evgs. at 8.15.

Matinees, Wednesday and Saturday at 2.15.
F. C. Whitney presents

The Big Patriotic Military Drama
When Johnny Comes Marching Home

By Stanislaus Stange and Julian Edwards.

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evenings, 8.15.

Matinees, Wednesday and Saturday at 2.15.
Cohan and Harris present

"THE WILLOW TREE"

A Fantasy of Japan
By Benrimo and Harrison Rhodes.

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats., Wed. and Sat., 2.15.

MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel

"Peter Ibbetson"

With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

CORT West 45th St. Phone Bryant 44. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

Season's One Substantial Success
Oliver Morosco's Great Laughing Success

Up-Stairs and Down

By Frederic and Fanny Hatton.

MOROSCO Theatre, West 45th St. Evgs. at 8.30. Matinees, Wed. and Sat., 2.30.

Oliver Morosco Presents

THE BRAT

"Better than 'Peg o' My Heart'"

By Maude Fulton

LONGACRE Theatre, 45th St., W. of Broadway. Evgs., 8.30; Mats., Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER

IN THE GREATEST OF ALL FARCES

NOTHING BUT THE TRUTH

In the current issue of the *Gentlewoman* appears a page article on Miss Genevieve Ward, who recently celebrated the eightieth anniversary of her birthday. Included is a message from Miss Ward: "To my sisters on the stage," which runs as follows: "God bless you and may you live as long as I have, and be just as happy." So wrote Miss Keeley on her ninetieth birthday. What better can I do than echo my dear old friend, with an apology for my youth and a promise to do all I can to atone for it in the next decade?—GENEVIEVE WARD."

NEWS OF STOCK PLAYS AND PLAYERS

NORTHAMPTON'S MUNICIPAL THEATER

Trustees Vote to Continue a Resident Company Another Season—New Manager Later

NORTHAMPTON, MASS. (Special).—The trustees of the Municipal Theater at Northampton have voted to continue the policy of a resident company another season in spite of the deficit on the city's hands for the past season, which proved the most expensive in the five years' history of a resident company. Because of the resignation of Bertram Harrison and Jessie Bonstelle, which goes into effect at the close of the present season, a new manager will be chosen and one who can make his residence in the city during the theater season. Since the Northampton Players closed, April 28, attractions at the Academy have

been "La Marianne de Charley" by the Sacred Heart Church Dramatic Club (local), April 30; "The City," by the Amherst College Dramatic Club, May 1; "Gypsy Love," May 3; Elsie Ferguson in "Shirley Kaye," May 7; motion pictures, including the "Julius Caesar" film, May 8. The latter was to raise funds to buy stereopticon equipment for the high school. Elsie Ferguson had a great reception here. She expressed her appreciation in a speech which proved most acceptable to her enthusiastic audience. Lyman Howe is booked for the next attraction.

MARY K. BREWSTER.

NOW IT IS WAR IN WORCESTER

Maurice Franklyn Will Put in a Competing Company to the Poli Forces, Opening Next Week

WORCESTER, MASS. (Special).—The war is not only going to be in Europe from now on, for Maurice Franklyn, on May 21, opens a season of stock at the Worcester Theater, in opposition to the Poli Players, at the Grand Theater. The opening bill will be "Clothes."

The Poli company has been doing splendid business and is quite the best stock to have been offered in Worcester for several seasons at least. Week May 7, the bill was "Little Peggy O'More," with Beth Merrill, who has scored heavily as leading woman, as the Irish colleen. Good work is done by Ivan Miller, by Matt Briggs

and other members of the organization, the scenic investment being particularly fine.

Week April 30, the play was "The Silent Witness." Miss Merrill, Mr. Miller and Mrs. Briggs each scoring individually. The company is a remarkably well balanced one and many members have already established themselves in the favor of the public, among them Miss Merrill, Mr. Miller, Pete Raymond, Jack McGrath, Jane Stuart, Isolda Hillan, Louis Haines, Sam Godfrey, Matt Briggs, and George Arvine, the director.

"In Old Kentucky," will be offered week May 21. "The House of Glass," preceding it, week May 14. GEORGE BRINTON REAL.

SALEM'S "ROAD TO HAPPINESS"

SALEM, MASS. (Special).—The Empire Players and the scenic artist accomplished a feat little short of miraculous when they put on "The Road to Happiness," week of May 7. "Her Unborn Child" was the original bill for the week, but Saturday night the city marshal suddenly ordered it withdrawn, and in spite of the fact that there were only two days in which to rehearse and to prepare the scenery for four acts, the performance on Monday night was smooth and well balanced and the scenery was of the usual excellence. Everything gave ample testimony as to the ability of the entire personnel of the players. The chief honors fell to Julian Non in the William Hodge role of Jim Whitman, and to Joseph Thayer as Benjamin Hardcastle. The work of both was excellent. Mr. Non playing the lovable, young philosopher to perfection, and Mr. Thayer the frangible, pig-headed farmer equally well; Jane Salisbury was very sweet and charming as Eva Hardcastle, and what little there was for her to do, did capably; Florence Hill as Viola, and Elmer Thompson as Walter were both very satisfactory, and Loretta King was especially good as Martha—doing her best work of the season; Paul Linton made a hit as Phil Hunt and David Baker and Priscilla Knowles were most acceptable as William and Mrs. Hardcastle; Anna Lang and William George were excellent in their "bits." Week of May 14, "The Royal Mounted." Aubrey Noyes has left the company and the plays are now being produced under the direction of Raymond Capp. DOROTHY BENNETT.

WILKES ENDS 77 WEEKS

SALT LAKE CITY (Special).—The Wilkes Players of Salt Lake City closed a most successful season on Saturday night, May 12, in "The Poor Little Rich Girl." This was the seventy-seventh week of this company in Salt Lake. Seven people of the original company remaining the entire time. They are Nana Bryant, leading lady; Charlotte Treadway, ingenue; Claire Sinclair, second woman; Cliff Thompson, light comedian; Anny T. McNulty, character comedian; Ferdinand Munier, character man, and Horon L. Byden, stage director. In the closing bill, "The Poor Little Rich Girl," Little Miss Ruth Ormsby scored in a portrayal of the title role; Nana Bryant was pleasing as the mother; Ferdinand Munier gave a very good delineation of the organ grinder; Cecil Kirke was good as the father; Anny T. McNulty was happily cast as the big-eared footman; Cliff Thompson was good as the bear, and Charlotte Treadway as the maid; Claire Sinclair gave good account of herself in the governor's; Frederick Moore, as the doctor, was very good. The supporting company, George Barnes, Frank Bonner, Lucille Holder, Dorothy Meeks, Ethel Tucker, Billy Jensen, H. C. Beck, Fritz Arnold and Chester Anderson, gave good support. Director H. L. Byden gave one of the best productions ever seen in Salt Lake. The Wilkes Players will open their third season in Salt Lake at the Wilkes Theater Sept. 2. Manager Ben Ketchum assures us that a number of the old favorites will again be members of this popular stock company.

ROBINS IN TORONTO

TORONTO, CAN. (Special).—Royal Alexandra: "Rich Man—Poor Man." Robins offering, week May 7-12, proved not only appropriate, but a very fine comedy. Virginia Brooks as Baba, and Tello Webb as Peter Heuston, giving exquisite portrayals. Helma Carruthers had all the comedy, and gives such a sure touch to all she does this season. Jno Maurice Sullivan, a newcomer, is going to be a very popular character man. The most lovable work of the evening was Eugene Frazier as Mapleson. Mr. Frazier succeeded in making the lovable old man a reality.

Mr. Robins has not only the best company he ever had, but the best stock seen here in many years. The many friends of Thomas Jackson and Mr. McKnight, Vivian Laddlaw and Helen Travers, are glad of their return, and the new face among the ladies, Miss Ethel Intropodi, is royally welcome, proving a splendid comedienne indeed. Current week, "Broadway Jones."

GEORGE M. DANTRIE.



ALICE FLEMING.

Leading Woman With the Orpheum Players, Playing at Newark, N. J.

Alice Fleming, well known here and on the Pacific coast as a leading woman with stock organizations, is appearing in leads with the Orpheum Players in a Spring engagement at the Orpheum Theater, Newark, N. J., under the management of Jay Packard. It is interesting to note that her first engagement on any stage was with the Abel-Brinker stock company in Newark years ago as a young girl in minor parts. She was at that time a resident of the city, and her mother still lives there. Her reappearance among her old friends as a

stock star has created an old-time welcome. Miss Fleming's great assets are her winsome personality and her ability as an emotional actress. Week of May 7 was the fourth of the company's engagement, each having proved more successful than the preceding. Mr. Packard now plans a full season of stock at the same theater next year, with an early Fall opening. The leading man is Dudley Ayres, who formerly headed the stock company at the Grand Opera House, Brooklyn.

FLASHES FROM STOCK STAGES

Albert Vees company opened at the Victoria Theater, Wheeling, W. Va., May 7, in "Irish Life in America." Plays to be presented during the season include "The Rainbow," "When We Were 21," "Mother," "The Country Boy," "Rolling Stones," and "Charles's Aunt." The roster includes Hal Mordant, Albert Vees, Percy Kilbride, Jack Ball, James Johnston, Sam C. Miller, Frank Hawkins, Marie Harcourt, Eva Sargent, Margaret Ryan and Florence Lewin.

The Horace Murphy stock company closed their fourth week at the Modesto Theater, Modesto, Cal., week May 3, presenting "Bought and Paid For."

Miss St. Claire's Paterson company last week played "It Pays to Advertise," with Miss Nola (Dainty) Mercer and Robert Gieckler in the leading roles. The supporting company includes, Wm. H. Dimock, director; Kilburn Bennett, Lenore Phelps, Tedd Brackett, John Ravold, Edythe Ketchum, Herbert De Guerre, Bertha Allen,

Franklyn Marlet, Frank Harvey and Fred Ellsworth. "The Man from Home" current week.

Edward E. Rosenbaum, Jr., has gone to Cleveland, O., to take charge of F. Ray Comstock's stock company at the Colonial Theater.

For the ninth consecutive year the Colonial Players got under way for their summer season out in Cleveland last week. "The House of Glass" was the initial offering, Malcolm Fassett, last seen in "The Great Lover," appearing in the leading role. Others in the cast are Lily Cahill, Jane Evans, Ben Johnson, Henry Duffey, and Nancy Winston.

Owing to the departure of Ed Woodruff to join the Orpheum Players in Montreal, Arthur Matthews, heavy man of the Wadsworth Players in Toledo, Ohio, was promoted to the position of leading man last week. The local press proclaimed his Joe Brooks in "Paid in Full" an achievement.

OLD AND NEW IN MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—After a season of musical comedy and light opera, the Shubert re-opened Sunday night, May 13, and for six weeks will offer a series of the latest modern dramatic and comedy successes presented by the ever popular Bainbridge Players, under the management of Samuel Goldberg, formerly treasurer of the theater. Geo. M. Cohan's "Hit-the-Trail Holiday" was the opening play. Many old-time favorites appear with the new organization, which is headed by Averil Harris, for several seasons past leading man with the Bainbridge Players; Joseph Hollicky, always a favorite with Shubert audiences, who comes here from New York where for the past season he has been a featured player in "Cheating Cheaters"; Kenneth Bradshaw, who cancelled a vaudeville engagement to appear with the company, and Miss Marie Gale, the winsome ingenue of the original Bainbridge Players. War time prices will prevail, 10 to 50 cents for evening performances and 10 to 25 cents for matinees, of which there will be three each week, Tuesday, Thursday and Saturday. Mr. Hollicky is stage director and the plays will be produced under his personal supervision.

CAROLINE BEEDS.

Frederick Ellsworth has succeeded J. Fred Miller as resident manager of the St. Claire Playhouse, Paterson.

Lily Cahill and Malcolm Fassett are the leads in a stock company which opened at the Colonial Theater, Cleveland, Ohio, April 7. Ben Johnson and other good actors are in the company.

Miss Winifred St. Claire is in her fifth week of success at the Trent Theater in Trenton, N. J., playing "Sinners." Business is holding up splendidly and Miss St. Claire will remain there for the summer season.

Acts With a Broken Arm

Eleanor Brent, the popular second woman of the Princess players, of Des Moines, Ia., had the misfortune to break her arm, and quite contrary to her physician's orders has kept on with her work, and is receiving a lot of credit for her pluck and the capable manner in which she has concealed her arm.

At Bridgeport, Conn., week May 14, "The Eternal Magdalene." A new leading lady well known on the stage and in the moving picture world appeared recently with Henry Walthall in Essanay pictures, was added to the Lyric cast in the person of Miss Warda Howard. Miss Keim leaves Bridgeport to fill a contract in Portland, Me. She appeared for the last time in Bridgeport in "The Savage."

Pleasing the Pittsburghers

The Vaughan-Glaser Stock company opened a season of stock at the Alvin, Pittsburgh, Monday, May 14, the offering for the initial week being Edward Sheldon's "Romance." Fay Courtenay is the leading woman. Pittsburgh has been minus a stock company down town for some little time, and the invasion of this organization should prove popular and profitable.

The Denham Stock Co. in Denver is firmly rooted in public esteem. They put on "Miles-Minute Kendall" week May 7, and this week are giving "Arms and the Girl."

The Stuart Walker Players open a season of stock at the Shubert-Murat, Indianapolis, May 14, "It Pays to Advertise" being the vehicle. "The Dummy" is billed for week May 21.

Henry Hill, one of the most popular stock actors that ever played in Portland, Ore., opened in that city with the Baker stock, May 7, in "A Pair of Sixes." He is most favorably known in every theatrical center on the Coast, and has a like reputation in all sections of this country and in Canada. Stock Flashes

Miss Clara Joel, who has had a strenuous season in "Common Clay" has taken a cottage at Long Branch, N. J., where she will remain during the summer, earning a needed rest.

STOCK AS PLAYED IN BROOKLYN

A Season at the Shubert by Buhler—Horn's Fifth Avenue and Daniels's Grand Opera House

BROOKLYN, N. Y. (Special).—After a successful run at Charles Daniels's Grand Opera House, Richard Buhler and his players opened at the Shubert, week May 14, in "Her Unborn Child." Mr. Buhler has a large following in Brooklyn, and his success at this theater is assured.

One of the best productions of the season was the verdict of the patrons who crowded Jack Horn's Fifth Avenue Theater to witness Virginia Harned's great success, "The Woman He Married." The superb staging, lighting and color effects, draperies, etc., left nothing to be desired and reflect credit upon Director Harry Horn. Miss Summery as Mrs. Harding (Jeanne Dumont), the former artist's model, and Mr. McWatters as the husband, Jack Harding, did some of their finest work, Miss Summery giving a particularly brilliant and even performance; Mr. Abbey's portrayal of Jules Marston, the artist, was a piece of character drawing long to be remembered; Miss Craig, a newcomer, made an excellent impression as Mrs. Bainbridge; Miss Spring had little to do as Noguchi, but the

little was well done; Mr. Davis was natural and amusing as the wealthy American father, and Mr. Dion completed the cast by a unique interpretation of Cecil Armby, an English dandy, living by his wits. Business continues big at this house with prospects of quite a few weeks to run before the finish of the season. Manager Horn anticipates an early Fall opening with many of the old favorites retained and an equally good company. Current week: "St. Elmo."

Manager Daniels presented Max Marcini's four-act play, "The House of Glass," to capacity houses at the Grand Opera House, week May 7. Miss Irene Douglass and Noel Travers delighted the audiences with their brilliant performance and they were ably assisted by the balance of the cast. Mr. Daniels is to be congratulated. Miss Minnie Stanley as Mrs. Brandt, and Walter Fenner as James Burke did splendidly, the former's popularity being well earned. Current week: "A Little Girl in a Big City."

JOSEPH R. GARLAND.

SPOKANE PLAYERS VAMOOSE

SPOKANE, WASH. (Special).—In "The Outcast," by the American Players, week April 29, the popularity of the problem play again was evidenced. In the title role Ruth Gates had the strongest role of her local engagement. Ralph Cloninger scored as Geoffrey Sherwood. May Roberts as Valentine also was good. "The Sweetest Girl in Dixie" is underlined for the closing week of the engagement. Harry Leland, managing director, has suffered a nervous collapse following thirty-six weeks of hard work. Alice Kennedy, ingenue, closed week April 30 with the players and will return to her home in Mansfield, Ohio. Miss Gates has no immediate plans. Ralph Cloninger will spend the summer with his mother in Salt Lake. Jack Fraser will resume his work in moving pictures in California and is due to make a thrilling leap from a cliff from San Francisco Bay upon his arrival. This is a "retake" of a scene he made last summer, which the censors eliminated. Ben Erway, juvenile, will return to San Francisco. May Roberts and Victor Gillard, who in private life are Mr. and Mrs. Gillard, will spend the summer at their home on Vashon Island in Puget Sound. Carl Caldwell will go to Chicago to begin a summer stock engagement. Neil McKinnon, stage manager, has been in Portland for several weeks, where his mother is seriously ill. Frank Taylor, assistant stage manager, a Spokane boy, plans to go either to Chicago or San Francisco before fall. Mr. and Mrs. Leland will remain in Spokane until his condition improves.

ROBERT S. PHILLIPS.

THREE YEARS IN SOMERVILLE

SOMERVILLE, MASS. (Special).—Clyde E. McArdle, manager. Again the Somerville Theater Players are seen in a rural play, "Home Folks," and again delighted, enthused audiences fill the house at every performance and go out singing the praises of New England's finest stock company. This is anniversary week, three years of successfully catering to the public in and around Somerville and one of the many reasons for the elaborate production and the capacity audiences. "Home Folks" is particularly adapted for stock use inasmuch as about every character is a good one, and while the cast is extremely long the result is pleasing. In Act 3 a number of specialties are introduced at the apple peeling, all of which score, but perhaps the greatest success of all is the village trio. In it John Dugan, James Devine and Edwin Bailey are seen in what is really a huge triumph. Other members in the cast please and Kendall Weston, the director, has arranged an elaborate scenic production. The current week a new play by J. Nytray and John Richards, first time on any stage, "Little Sunshine," is announced as the attraction.

"THE CONFESSION" BY DUBINSKY

St. JOSEPH, MO. (Special).—The Dubinsky Bros. stock company's presentation, May 6-12, was "The Confession." Ed Dubinsky did effective work as the priest and Eva Craig was very sweet and womanly as Rose Creighton; Frances Valley was excellent as the heart-broken mother, and the strongest work of the piece was that done by Karl P. Way in the difficult role of Joseph Dumont; Wallace Grigg, in the comedy role of Michael Grogan, made a great personal hit and made his minor part stand out most prominently. Business good. "What Every Woman Should Know" current week.

JOHN A. DUNCAN, JR.

FIFTY-TWO WEEKS ON THE ROAD

Lew J. Walsh and Jessie Howard have returned to New York after a successful tour on the road covering fifty-two weeks. That is a record for a repertoire company. Their season was confined largely to revivals of "The Red Widow," "Broken Idol," "Alma, Where Do You Live?" and "My Best Girl." Their trip took them through all of the large cities of the East, where they met with great welcomes. They will be ready for the next season. Clever people they are.

ALBEE'S "SINNERS"

PROVIDENCE, R. I. (Special).—Keith's, May 7-12, "Sinners," and done for the first time in Providence by the Albee players, Ann Hamilton, Eugene Revere, Margaret Armstrong, Charles Schofield, Byron Beasley, Regine Wallace, Lynne Overman, Miss Martin, Helen Reimer, W. H. Turner, Miss Martin, a newcomer, plays her part exceptionally well and also makes a good slavey. Keith's is being well patronized and the house is frequently filled to the door.

ELMER C. SMITH.

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W. O. McWATTERS

LEADING MAN

Fifth Ave. Theatre, Brooklyn

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IRISH PLAY AT UNION HILL

"A Romance of Athlone," Chauncey Olcott's former big success was given a most splendid and satisfactory production by the H. F. Keith Hudson Theater Players at Union Hill, N. J., May 7-12 to excellent business. Charles W. Dingle, the popular leading man of the company made the hit of the performance as Dick Ronyane, the daring and lovable young Irishman. He again proved that he has a voice of rare sweetness and his rendering of the ever beautiful song "A Wild Irish Rose" was a genuine treat and the large audience demanded five or six encores. Evelyn Varden as Rose Manning, the wild Irish rose of which her lover sang was very sweet and lovable and made a strong impression upon her audience. Joseph Lawrence gave a very intelligent interpretation of Sir Philip Ronyane. Aubrey Bosworth as Dick's brother acted his part in a praiseworthy manner. Splendid comedy work was done by Arthur Mack, Jessie Pringle and Arthur Griffith. J. Ellis Kirkham as Major Manning did well. Caroline Locke as Lady Ronyane could not have played the part better and gave the role all the sweetness and dignity it required. Mildred Florence as the beautiful gypsy girl deserves special mention and was more than satisfactory. Effective work was done by William Davidge, Margaret Lapsley, Hazel Housley, Doane Borup, Russell Shoad, and Agnes Brown. "The House of Glass," May 14-19, with "The Story of the Rosary," May 21-26. A new play, "After Office Hours," will have its initial performance on week commencing May 28. It will be produced early next season on Broadway, if—

CHARLES A. BITTIGHOFER.

POLI IN SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (Special).—General manager James Thatcher of the Poli forces claims to have organized the strongest stock company ever assembled for Springfield. All the big company that have been in New Haven for the past three years have been engaged and is headed by Charles Carver and Jane Morgan. The following well known players are in the cast: Charles Carver, leading man; Jane Morgan, leading woman; Carl Jackson, Frank Thomas, Stanley James, Vesale Farrell, John Dilson, Belle Cairns, Jessie Brink, William Gregory, Jr., Jerry Broderick, stage manager, and Harry Andrews, director. The company will open Monday evening, May 21, in the latest New York success, "The Silent Witness." The entire house is sold out for the first three days.

THATCHER.

George Henry Trader
STAGE DIRECTOR

For Summer: Manhattan Players, Lyceum Theatre, Rochester, N. Y.

ALBANY'S BLEECKER HALL CO.

ALBANY, N. Y. (Special).—Frank M. Thomas who has always been a popular favorite here as a member of former stock companies playing at Harmanus Bleecker Hall has been engaged as the new leading man with the Bleecker Players. He will make his initial appearance for the season next week in "It Pays to Advertise."

John Warner the present leading man of the company has been called to New York to fill a contract made some time ago with a large film corporation. Although many of his friends regret his leaving at this time they are pleased to learn of the engagement of Mr. Thomas who has a well established reputation for his efficient work in stock productions.

Edgar Selwyn's successful play "Rolling Stones," was the offering presented by the Bleecker Stock Players, week May 14, the fourth week of their engagement at Harmanus Bleecker Hall. John Warner and Isabelle Lowe, in the principal roles were seen to splendid advantage. The balance of the company were agreeably cast especially Alan Robinson, Helen Joy, Franklin Verney and Earl Dwire. Current week, play continued.

GEORGE W. HEARICK.

Floy Murray, recently seen as Betty Polk in "It" at the Fulton Theatre, New York, has signed as ingenue with Peiber Shea's Stock company in Auburn, N. Y.

"Her Unborn Child" is the current bill at the Horne Stock company, Akron, Ohio. Louis Lytton has been directing the plays with this company since January 1.

(Continued on page 18)

STEIN'S
WAKE-UP
NEW YORK

CYRUS D. SIMPSON.

PLAY TIME ON THE CANAL

Pavlova's Two Weeks in the Isthmus Zone—New York
Producers Plan for One-Acts

CHRISTOBAL, CANAL ZONE. (Special Correspondence).—After a successful engagement of two weeks at the National Theater, Panama City, Pavlova and company left April 25 for Ecuador. During her stay on the Isthmus the annual American Red Cross bazaar, the principal event of the year socially—was given. Pavlova presided over one of the punch bowls and was the center of attraction. Sunday, April 22, she generously donated her services for the benefit of the Panamanian Red Cross, the performance being under the auspices of Lady Mallet, wife of the British minister to Panama. This act furnished a topic for editorials in all the daily newspapers, extended comment being made upon the alacrity with which members of the theatrical profession in whatever branch almost invariably responded to the appeals of charity and patriotism. This is Miss Pavlova's first visit to the tropics, and she has expressed great delight with the country and climate. The concluding week of her engagement was made happy by the arrival of her husband, General Andrei, of the Russian Army.

On April 18 the Ancon Morning Musicals Club gave an outdoor performance of scenes from "As You Like It" in the beautiful patio of the National Institute, under the direction of Dill M. Deary of New York. Mr. Deary also will direct the production of a modern drama by members of the Three Arts Club of Colon, which has been announced for May or June.

At a meeting of the Three Arts Club, April

24, an interesting address was delivered by Rev. E. J. Cooper, Isthmian representative of the Actors' Church Alliance.

It is rumored that in the not far distant future John O. Collins, chief statistician for the Panama Canal, and Orville H. Calhoun, director of posts, will open in Panama City a theater for the presentation of one-act plays, the company to be recruited in New York.

It is often stated, and not without some show of truth, that brevity must be the essence of any performance in the tropics. Usually the intermissions are from 9 and 9:15, and unless the intermissions after two hours. Everyone apparently has come to the conclusion at the same time that the one-act play is the thing for the zone. Efforts are being made to bring Stuart Walker to the Isthmus, and it is said that several New York organizations producing this class of drama will be approached on this subject.

Plans for the production of a comic opera at an early date were frustrated by the departure of Lieutenant Charles Cross of the U. S. S. "Charleston," which sailed from Christobal, April 28 for an unknown destination. Mr. Cross is perhaps the best known amateur in either branch of the service, and while at Annapolis attracted no little attention by his production of "Seven Days." "The Serenade," "Facing the Music," "Pinafore," and other pieces.

COLONEL YEABICK.

LOS ANGELES

LOS ANGELES, CAL. (Special).—Marc Klaw has been in town for the past week, May 8, during which time Will Wyatt, he of the Mason Opera House, has been official host and entertainer. Harry Bisming accompanied Mr. Klaw on his western trip. Charlie Pike, who manages the theatrical end of the Salt Lake Railroad bookings, was first-lieutenant to Mr. Wyatt in entertaining Mr. Klaw. Both Mr. Wyatt and Mr. Pike are invited to New York by Mr. Klaw, who promises them "the time of their lives." Impresario L. E. Behrmer, who has been surgeon to the Los Angeles theatrical pulse for the past thirty years, canceled the booking of a Metropolitan Grand Opera star in favor of giving his Trinity Auditorium over to the West-coast premier of the Williamson Brothers seven-reel photoplay, "The Submarine Eye." The weeks of May 21 and 22 will record the showing of this picture. Los Angeles remembers that it was Mr. Behrmer who, four years ago, gave the Williamson Brothers' first under-the-sea picture, a notable debut at his Auditorium. The progress the Williamsons have made in their particular line of photography since then is sufficient assurance to Mr. Behrmer that the weeks named will be remunerative ones to him.

The misleading "Lady" has been a drawing attraction at the Morisco Theater, despite the fact that it had not been many months since this same play was given at this same theater.

Oliver Morisco is expected home shortly—home being Los Angeles. The Morisco beach-house at Playa del Rey is in readiness for Mr. and Mrs. Morisco, their son, Walter Morisco, having been making it his bachelor-headquarters for two months.

The Burbank Theater on Main Street becomes a "photoville" house beginning May 7, and distinctly "took notice" when Alice Eiss and Bert French were announced as headliners week, May 7. These popular dancers will discover many former New York friends and acquaintances in the audiences that will applaud them during their Los Angeles booking at the Orpheum.

W. H. Clune has made careful selection of his cast for a revival of "Shenandoah," which is to go on in latter May at Clune's Auditorium Theater. If it proves the attraction Mr. Clune anticipates, he will immediately begin casting for other revivals.

William G. Colvin well-known to the Los Angeles theatrical world by virtue of his three-years connection with the Oliver Morisco productions both as leading comedian and efficient stage producer, has taken over the West-coast representation for the Williamson Brothers Submarine Corporation.

A Red Cross Benefit kept the box-office expert at the Mason Opera House busy, week May 7; Ruth Chatterton in "Come out of the Kitchen" was the attraction booked to follow the benefit week.

MABEL CONDON.

TORONTO

TORONTO, CAN. (Special).—Grand Opera House, May 7-9: Toronto Cane Club minstrels to good attendance. Each year these boys do better work and attempt better things. Henry Pearson, an unusually attractive singer, is the most outstanding feature. "The Whip" motion pictures, May 10-19.

Shea's May 7-12: Paul Morton and Naomi Glass do a very bright musical turn, Milton Pollock and company in a Geo. Ade skit, scored well. Ward and Van, Harris and Manion, and Belle Baker, also the Geraldts proved entertaining. Capacity business.

Loew's May 7-12: "A Fireable Reue" a very pretty and effective little skit, and Dorothy Burton in "Little Doctor Love," headed a splendid bill. Kearney and Rose, Cornelia and Adele and Bernard and Lloyd are good entertainers. Capacity business.

Hippodrome, May 7-12: "A Day at the Circus," with the Ellis Nolan troupe, was well worth a visit, but "Gems of Art," a living statuary act, beautifully staged, was the best number by a long way. A film of "Hobbed Hearts" proved one of the funniest seen here in a long time. Big attendance.

Regent, May 7-12: A double feature bill, with Marie Dressler in "Tillie Wakes Up," and Kitty Gordon in "The Crucial Test," with the serial of "The Secret Kingdom," to capacity houses. Miss Dressler is a scream; Miss Gordon poses more than she acts.

Strand, May 7-12: "Sold out sign" is being displayed for Sarah Bernhardt's film of "Mothers of France"; graphic and thrilling.

Geo. M. DANFORTH.

NEWARK, O.

NEWARK, O. (Special).—Auditorium Theater, Geo. M. Fenberg, manager: "The Smart Set," May 7, gave a pleasing performance to good business. "The Yellow Jacket," May 12: "The French Follies," May 14.

RENNIE POWELL.

WILMINGTON

WILMINGTON, DEL. (Special).—Wilmington as a "dog" would appear to be getting into blue-ribbon class. The week ending Saturday, May 5, saw two premieres—"Tiger Rose," reviewed in this MIRROR last week, and "The Pawn," which Frank Keenan emerges from the motion picture studio to "the speaking stage" for a time. Both were done at the Playhouse. Like "Tiger Rose," Mr. Keenan's play made a decided and instant hit. It fairly exudes diplomatic richness, love, hate, revenge, good situations, and thrills. But what is right to the purpose these days. It leaves with the audience a vivid impression that these United States are a pretty good sort of place and well worth fighting for, even though its citizenry is a combination of races living together as one family. Mr. Keenan does most artistic work as Baron Takado, a Japanese nobleman of high education. It may quite truthfully be said that the role is the best thing he has done. His support, which includes some native Japanese actors, is very good. Monday, May 7: "The Yellow Jacket," the Hazleton-Bearline Chinese fantasy, drew well at the Playhouse.

The season at the Garrick, the vaudeville house, is nearing its close, but the bills are better than ever. This week's headliner is George Chonko's comedy, "The Yellow Jacket," which Hilda Thomas and Lou Hall put on a new and good act called "She's a Traveling Man."

At the motion picture houses the week's bills are all the better. The Victoria is running "The Submarine Eye" for the entire week and doing a land office business. At the Queen William Farnum in "American Methods" and Geraldine Farrar in "Joan the Woman" divide the week. Marie Dorn in "Heart's Desire," Mabel Taliaferro in "Magazine of the Hills," George Bebe in "The Road Between," and Margaret Hillington in "Sacrifice" make up the week's bill.

MONTGOMERY F. EASIE.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—The three-day engagement of Mrs. Fiske in "Erastus" Susan, which opened at the Metropolitan Opera House Monday night, May 7, proved altogether too short. This unusual comedy with the message of gaiety and kindness, with its quaint Dutch characters and their doings in the little town of Reinhardt, Pa., was one of the truly delightful theatrical events of the season. Mrs. Fiske's characterization of Juliet Miller (Erastus Susan) was superb, and her co-workers, including Walter Winslow as old Barnaby Dreezy, the tinsmith, Robert Stowe Gill and Rikel Kent as Dreezy's two sons, Madeline Delmar as the daughter, and household drudge John Day Murphy as Abel Butcher, the hotel keeper's son, and Henry Mortimer as David Jasper, the attorney, all contributed excellent work in support of the star. For the last half of the week commencing May 10, the following actors, Joseph Kessler, and his company appeared in three plays: "The Russian Revolution," "Eternal Love," and "The Two Mothers-in-Law." Williamson Brothers "The Submarine Eye" was the attraction May 13.

Vaudeville houses of the week May 6 were: Orpheum, Adele Blood in "The Mannequin"; Pantages, "Woman Proposes," a playlet by Paul Armstrong, opening the Pantages Circuit in Minneapolis; New Palace, Elsie Williams and company in a playlet, "Who Was to Blame"; New Grand, Monte Carlo sextette in a musical act.

The Lyric and Strand are two of the motion picture houses which have recently adopted the one-week policy. The New Garrick divided the week with Mae Murray in "The Primrose Path" and "Heart's Desire" featuring Marie Dorn.

CAROLINE REEDE.

DAYTON

DAYTON, OHIO (Special).—Victoria dark week May 7. B. F. Keiths good bill week May 7, including such acts as Charles Evans in vaudeville comedy act of the old Hort school in a one-act farce, "A Forgotten Combination." Mr. Evans proved by this sketch that comedy can be done without resorting to vulgarity. He is given good support by Helena Phillips, Ray Samuels, a single, programmed "The Blue Streak of Vaudeville" is all that the words imply: Miss Samuels stopping the performance with her very clever songs, others on the bill were Moore and Gerald, Lalla Selbina, Willard (the man who grows Roses), Morelles, Grand Opera Sextette, "Howard" ventriloquist, Dong Fong Que and Harry Haw.

Lyric, "Sleep Lively Girls," week May 6, with Dick Knowles the best straight comedian seen here in burlesque, and "Danton," who delighted audiences with his soft shoe dancing. Columbia, May 8-11, Douglas Fairbanks in "In Again Out Again," showing to capacity audiences. "A Daughter of the Gods" for two weeks, May 20.

I. P. MORRIS.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: The S. R. O. sign is still displayed at every performance; strong bill, May 7-12, "A Case for Sherlock," the Four Dancing Queens, Morris and Allen, the Catton Brothers, Minna Watters and Walter Daniels. Pathe News, concluding episode of "The Great Secret," Charles Murray in "Her Fame and Shame," Pauline Frederick in "Sleeping Fire," "Patty" Arbuckle in "The Butcher Boy," "In the Days of Long Ago," Stanley and Burns, Lou and Grace Harvey, Walter Hill, Alice Donaldson and company in "What Every Man Needs," Andrew Kelly, "The Mystery of the Double Cross," and House Peters, and Louise Huff in "The Lonesome Chap" gave the very best of satisfaction.

Academy: Strong feature photoplays May 7-12 to large attendance. Anita Stewart in "The Girl Philippa," Supporting Miss Stewart in this picture is Pauline Curley, a native of this city and one who has made a name for herself in the film world. Miss Curley is a niece of the pastor of Saints Peter and Paul Church, this city. "The Whip" was one of the best films of the season and pleased the patrons.

Savoy, closed, Plaza: "The Secret Kingdom" and Charlie Chaplin drew large attendance May 7-12. Palace: The new management has proven successful and S. R. O. is the rule at every performance.

Lincoln Park Theater: Season will open May 30 with musical comedy, American Globe, Tower, and Lyric are showing strong photoplays that attract large attendances at every performance.

Work on the new and up-to-date theater, the Empire, is well under way, and when completed will be one of the very best in New England, with a seating capacity of 2,500. Manager splits has promised some good attractions when the season opens in September.

Alice Donaldson and Walter Hill, who have a Summer bungalow at Tiverton, R. I., near this city, were greeted by many friends from that town during their engagement at the Bijou May 7-9. Alfred Swenson was given a great reception by the New Bedford people May 8. John Daley, late of Coham and Harris company, will take a stock engagement this Summer. Lillian Culen of this city, is a member of the New York "You're in Love" company, now playing in that city. J. Frank Burke and his mother are now living in Los Angeles, Cal. Mr. Burke is engaged in picture work.

W. F. GEE.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough: Griffith's "Intolerance," a real drama engagement, April 29-May 5. Cyril Maude in "Grumpy," May 6-12, to large advance sale.

Bishop: "Jane O'Day From Broadway" made a hit, week April 29-May 5, and increased attendance is the result. Virginia Brissac in the role of Miss O'Day is at her best and pleases everyone with her interpretation of the breezy milliner. Harry Garrity, as the village barber, demonstrates his ability as a comedian, and Frank Cooley as the old man of the village had a role in which he got many a laugh from the audience. J. Anthony Smythe, Rodney Hildebrand, Nolan Leary, Hugh Metcalf, May Foster, Georgia Knowlton, May Thorne and May Foster complete the cast and deserve the highest of praise for the manner in which they handle their various roles. "Bought and Paid For" May 6-12.

Orpheum: Edwin Arden in a clever playlet, "Close Quarters," was the headliner of a good bill. The honors were shared by George Evans' Honey Boy Minstrels. Other features: Pauline Thurston and an orchestra of four native Hawaiians, Arthur McWaters and Guss Tyson, Harry Tate, Miriam and Irene Marmen and Countess Nadine. Usual Orpheum patronage.

Pantages: Samayoa, The Dillons, Taber and Green, Billy Hall and company, Patricia, The Bachelor Dinner, comprise the bill, April 29-May 5, making an unusually good bill. Capacity houses.

Hippodrome: The Sunset Six, Leo La Salle, Dave Wood's animal actors, Jack Dresdner, Bailey and Thomas, and a five-reel picture, "The Bride and the Devil," to good attendance. T. and D.: Perry Hyland in "Habit" and George Behan in "The Bond Between." Franklin: William S. Hart in "The Desert Man," to capacity. Kloma: Valeska Suratt in "The New York Peacock" and Theda Bara in "The Tiger Woman." LOUIS SCHULIN.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Oliver Theater, F. C. Zehrung, manager: Julian Eltinge in "Cousin Lucy" played to good business, April 23, followed by the Passing Show of 1916, April 24, to excellent business, which was well deserved. Local papers in their writings of the performance, among other things, said the chorus was the best looking and one of the largest which has ever played the Oliver. Katinka played to good business, May 4. The show closed the season at Jackson, Mich., May 8. "The Masked Model" stopped off for two performances, May 5, but played to very poor business although the cast was an excellent one and well deserved capacity business. Lincoln was one of the few stops between New York and San Francisco where Cort is sending the company for a summer run at the Cort Theater. "Intolerance," week May 7, Al Johnson in "Robinson Crusoe, Jr.," May 15-16.

Orpheum Theater, R. B. Livingston, manager: Closed, May 10. Orpheum Road Show headlined by the Greater Moran Danvers and Flanagan & Edwards, April 26-28. Bert Leslie Tempest & Sunshine, Estelle Wentworth and the Misses Campbell divided the headline honors, May 3-5. Lydia Barry, Nellie and George Kelly headlined, May 10-12. Business has been very good all season although a street car strike for the past three weeks has cut into the evening receipts.

VICTOR E. FRIEND.

STUEBENVILLE, O.

STUEBENVILLE, OHIO (Special).—Victoria Theater (Joseph Yeager, manager): May 3-5—Felix Howard, clever acrobats, with a sensational finish, Dave Rafael, comedy tramp character, pleasing stories, and parodies, Charles Wilson, monologist, had the audience laughing through the entire act. Simpson and Madeline, classy act of novelty dances. Cabaret de Lux closed the season. Company of nine, including the Moyer Sisters in their great impersonation of the Holly Sisters, who deserve special mention. Richmond in songs and dances was most pleasing. Panthe Haley in a song number was well taken, but the hit of the act was the Jass Band, which kept the action up through the act and had the audience enthralled. Irving Childs in his violin dance novelty added much to make this one big pleasing act. The setting was elaborate and costumes exquisite.

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CALGARY-EDMONTON

CALGARY, ALTA. (Special).—The last and one
of the best bills of Orpheum vaudeville of the
season played the Grand, March 30-May 2. All
of the dances of Frank and Tobie were interest-
ing and clever. The Jockey was a decided nov-
elty. "Supper for Two," capably acted by
Dorothy Shoemaker and company; Dorothy Bren-
ner in exclusive songs; and Ray Cox in songs
and a clever comedy skit. "Her First Lesson in
Horseback Riding," were exceptionally worth
while. Other acts: Helen Wallin Leach Trip,
Walter De Leon and Mary Davies, and Boyie
and Brown. Last half "The Love of Alaska,"
motion picture. Business good. Pantages,
March 30-May 6: "Hong Kong Girls," a pretty
little musical comedy; Antrim and Vale, Three
Symphony Maids, Stargroves and Spier, Frank
Gaby and company, and the Best Zug Zug.
Arab tumbler, drew good houses.

EDMONTON, ALTA. (Special).—The United Pro-
ducing company's latest attraction, "Freckles,"
pleased good audiences at the Empire, May 3-5.
An excellent cast was provided, headed by Julius
Velle and Hazel Wood. They both have excellent
voices, which were heard to advantage in the
interpolated songs. For the summer season the
Empire will be occupied almost exclusively by
feature pictures. Pantages had a very enjoyable
bill, March 30-May 6, headlined by a comic
operetta, "Hello, Japan." The principals are
capable and the act was prettily staged and
dressed. Other acts: D'Amour and Douglas.
University Four, William Schilling and com-
pany in "The Lash," and Will and Mary Beers,
the latter being the best-liked act in the bill.
GEORGE FORBES.

ANN ARBOR

ANN ARBOR, MICH. (Special).—Hill Auditor-
ium (University of Michigan): The Ann Arbor
May Festival closed Saturday night, May 6, hav-
ing the greatest success ever known in its his-
tory. Every seat was sold for the week and
hundreds turned away. People from all over the
country filled the hotels of Ann Arbor, and a
large number from Detroit came out every day.
Galli-Curci canceled her engagement a few days
before the opening concert. Lucy Gates, an
American girl who has just returned from Europe
and who has had wonderful success in foreign
countries the past seven years, took Galli-
Curci's place. She made the hit of the
festival. The stars that appeared are: Anna
Schramling, Giovanni Martelli, Louis
Homer, Giuseppe de Luca, Maude Fay, Richard
Kays Bigger, Morgan Kingston, William Wade
Hinslaw, Christine Miller, Chase B. Sikes, Gus-
tave Holmquist, Margaret Matzenauer, Ethel
Leganska, Lois M. Johnston, Frederick Corker,
and A. A. Stanley, conductors, with a chorus
of five hundred voices.

Whitney Theater (D. S. McIntyre, manager):
Otis Skinner, May 13. Don McIntyre returned
from New York City after a hurried business
trip to see about his bookings for next year. The
Whitney Theater will close the season in a few
weeks.

Majestic Theater (Frank O'Donnell, manager):
Week of May 7. Edna Mayo in "The Return of
Eve" and "The Conquest of Canaan." Dou-
glas Fairbanks is coming in his new picture,
"In Again Out Again." This theater is doing
a fine business with feature pictures.

Arcade Theater (Moran, manager): Metro pic-
tures and big features drawing large houses.
Orpheum Theater (Fred Worth, manager):
Fine business with Famous Players.

Base Theater (Stanchfield, manager): Doing
well.
Frank McIntyre closed his season as star of
the Boston company's "Miss Springtime" and
returned to his home in Ann Arbor for the Sum-
mer. Mr. McIntyre leaves for New York Aug. 1,
opening his season early and touring to the
Coast. This Mirror correspondent at Ann Arbor
returned after a two weeks' trip to New York
City and Washington, D. C.

DE WITT C. MILLEN.

SAN FRANCISCO

SAN FRANCISCO (Special).—Cyril Maude took
part in a benefit to aid "The Ambrose Fund"
for the benefit of France. It is a cure for the
burns suffered from liquid fire.
Max Dill, of Kolb and Dill, is being sued by
his former mother-in-law for services rendered
in taking care of some of his real property.
He has made a "lot" of money with "The
High Cost of Living."

The Columbia opened May 7 with John Drew
in "Major Pendennis" to a good house, and
the audience was pleased with the play and the
players. It will not play Oakland.
The Alcazar opened its new stock season May
7 with "Mile-a-Minute Kendall" to a well-
filled house. The comedy pleased, likewise the
new players, who are Ethelbert Hale, Walter
Baldwin Jr., Geraldine Blair, Marie Hamell,
L. C. Shumway, Louise Brownell, W. Amadell,
Helene Sullivan, and Morgan Wallace.

The Cort is running the picture "The Whirl"
and on May 20 "The Masked Model" will be
shown.
The Wirwan succeeded with "Which One
Shall I Marry?" and May 13 "The Old Home-
stead" was staged, Tom Kelly being specially
engaged.
The Orpheum had quite a bill, including Belle
Storrey, Rosalind Coghlan company, Gould and
Lewis, Johnston and Harry, Blue Bert Kenny,
Wright and Dietrich, and holdovers.
The Strand had the picture "The Fastest
Way." Pantages had vaudeville and picture,
the Hippodrome the same, and the Casino vaude-
ville and picture.
A. T. BARNETT.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (Special).—While the Shubert
Mural has been kept lighted most of the time
for the past three weeks with local amateur
performances, concerts, etc., there has been no
regular attraction since "The Blue Paradise,"
April 17-19, until "Seven Chances," with Frank
Craven and a splendid cast, was booked in for
a short engagement, May 4, 5, on the way to
Chicago for its indefinite run. And those who
were fortunate enough to see this bright, clever
comedy, full to the brim with fun and laughter,
will enjoy the memory of it through the dull
Summer until next season brings its share of
attractions. Frank Craven, a newcomer here, made
a decidedly pleasing and lasting impression as
Jimmie Shannon, a role that fits his droll and
quaint personality to perfection. John Butler
was admirable as Billie Meakin and Carroll Mc-
Donnan was charming and refreshing as Anne
Windsor. Harry Leighton, Hayward Ginn,
Marion Abbott, Anne Meredith, Emily Caloway,
Beverly West, and Sarah Shields gave excellent
support.

The closing attraction of the season was Wil-
liam Hodge in "Fixing Sister," May 7-9. Mr.
Hodge is still playing "The Man From Home,"
although his latest character is from Kansas
City instead of Kokomo, Ind., and his many
admirers who were won by his droll and indi-
vidual personality in the Tarlington play were
out in large numbers to welcome and applaud
him in his latest play, which is of slight conse-
quence. Jane Wheatley, well remembered as
leading woman of the Mural Stock company of
several Summers ago, made a stunning figure
as the sister who is fixed and worked hard through-
out the evening in a role that turned all the
good points to the star, receiving little credit
for her own good efforts. Miriam Collins was
winsome and charming in the Ingenue role.
Horton Deane and Ida Vernon were convincing
in the roles of the bogus English lord and the
aunt. The Shuberts celebrated Lafayette Day
opening night with a theater party when the
families and friends filling the theater.

The Stuart Walker Players will begin a season
of stock at the Mural May 14, opening with
"It Pays to Advertise," followed by "The
Dummy" week May 21. Gregory Kelly is one
of the leading members of the company.
After English's closed the regular season with
"Fair and Warner" April 21. Barton and
Olson took over the house for the Summer
season, showing Geraldine Farrar in "Joan the
Woman" (film) for two weeks, April 22-May
6 (film), followed by two weeks of "Idie Wives"
(film), May 6-20. Summer vaudeville will be
inaugurated May 21. The Lyric's shows (vaude-
ville) will be transferred to English's at that
time and the Alhambra pictures will be shown
at the Lyric while the Alhambra is being re-
fitted and remodeled.

Alhambra will have a seating capacity of 1,200.
One of the most intense, gripping and best
acted one-act plays seen at Keith's this season
was "The Clod," with Sarah Padden and com-
pany, who headed the bill and carried off the
honors week April 21. Britt Wood, Kimberly
and Arnold scored on the same bill. Week
April 30 "The Forest Fire" stirred up the
enthusiasm of the Monday afternoon regulars
with its melodramatic story and fine spectacular
effects in the forest fire scene. Bronie Burk
was the hit of the sketch. James Leonard and
company in "When Caesar's Her," too old
and threadbare for big time, was a blot on the
bill. Grace DeMay and the Four Flying Bol-
scas scored week May 7. Eva Tausky brought
back the old-time heavy which have been
lighter than usual the past few weeks, and,
as usual, carried everything before her. With
the exception of S. Miller Kent and company in
"The Real G. Francis and Ross, humorous
dancers, and Wilson and Aubrey Trio, gramme-
phone, the bill was only fair. Regular big time vaude-
ville ends May 19, which will be followed imme-
diately by Summer vaudeville at popular prices.

PEARL KIRKWOOD.

CINCINNATI

CINCINNATI (Special).—Keith's, the only regu-
lar house left in the running is preparing to
close its Winter season and will follow without
intermission with the customary Summer vaude-
ville at reduced prices. The headline for the
current week is the Gertrude Hoffman Revue.
The usual strenuous dances are in evidence, in-
cluding the time-worn Apache number. There is
nothing startling in the revue this season. In
fact, Miss Hoffman seems to have been making
the bill was only fair. Regular big time vaude-
ville ends May 19, which will be followed imme-
diately by Summer vaudeville at popular prices.
PEARL KIRKWOOD.

WM. SMITH GOLDENBERG.

SELMA

SELMA, ALA. (Special).—Academy of Music:
dark week ending May 6. Up to that date
the house had a run of photoplays, changing
nightly as follows: Monday, Pauline Frederick
in "Sleeping Pines"; Tuesday, Carlisle Black-
well and Gail Kane in "On Dangerous
Ground"; Wednesday, Mrs. Vernon Castle in
"Patric"; Frank Keenan in "The Sin of Do";
Thursday, Louise Hunt and House Peters in
"The Lonesome Chan"; Friday, Anita Stew-
art and Charles Richman in "The More Ex-
cellent Way"; Saturday, Helen Holmes in "The
Railroad Raiders." Hank Mann in "His Love
Fight."

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Pictoremaque and
tuneless Belle Story headed a good bill week of
May 1 at the Orpheum, together with Rosalind
Coghlan, who appeared in her new playlet.
The Barry Sisters made a real hit. Modesta
Mortensen, originally of Portland, was warmly
received.

The feature of a uniformly entertaining bill at
Pantages was the act of the Uneda Girls, with
Mark Adams, Madeline Lee, Harry Young, and
chorus. La Maitreille, headlined, won abundant
applause.

The Hippodrome featured Drawee and Hambo
in "The Hottentot Hotel." At the Strand Joe
Brinnan, the Irish Yankee, was the big enter-
tainer.

The Lyric Musical Comedy company put over
an amusing farce entitled "The Servant's Wife,"
with musical interpolations.

Organization of the Pacific Northwest Circuit,
a corporation, was completed May 1. The new
circuit supercedes the Northwestern Theatrical
Association, which for years has done the book-
ing for the legitimate houses from Portland
north to Vancouver and east to Butte. Con-
tracts of the Northwestern have been canceled
and new contracts made with the new organiza-
tion. The old organization retains its corporate
existence, but presumably will be inactive. The
officers of the new circuit are Philip Levy, of
Butte, president; Dick F. Sutton, of Helena,
vice-president; Calvin Heilig, of Portland, vice-
president and general manager. Directors:
Philip Levy, Calvin Heilig, J. J. Fitzgerald, J.
C. Heilig and Charles Yorks of Spokane. But-
ton is also vice-president of the Northwestern,
and Calvin Heilig is president of that corpora-
tion.

The practical result of the change is as fol-
lows: The theaters of the Pacific Northwest are
again affiliated with Klaw and Erlanger; Calvin
Heilig reassumes control, John Cort being elimi-
nated. Headquarters of the district are in
Portland instead of Seattle.

JOHN F. LOGAN.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire, pictures
and vaudeville (Ralph A. Ward, manager, Toomey
and De Mara, proprietors): With the object in
view of assisting in creating an interest in the
United States Navy and demonstrating the ex-
cellent type of young men who are attached to
this branch of Uncle Sam's service, Toomey
and De Mara and Manager Ward secured
permission from the Government for the
appearance here of a squad of bluejackets from
the U. S. S. Virginia, now at the Charlestown,
Mass., Navy Yard. The jacks displayed much
ability as entertainers. One of their number,
Jim White, twenty-four years old, performed
some wonderful feats of strength. The result of
this feature was that during the three days
twenty-five recruits were secured, a recruiting
office having been set up in the lobby. The
new recruits were presented to the audience at
one of the performances and were greeted with
a tremendous ovation. Other acts on the bill
were the Five MacLarons, Scotch singers,
dancers, and pipers; Quercy Troupe, nine sen-
sational acrobats; Fletcher-Driscoll Trio, singers
and Ethel White, singing comedienne. Broad-
way, Victoria, Premier, Strand, Star, and Com-
modore feature pictures to excellent business.
Colonial and Opera House, dark.

W. A. O'REILLY.

BOSTON

BOSTON (Special).—The Henry Jewett Players
revived "You Never Can Tell," one of the
greatest successes of their season. At the other
houses: Hollis Street, "Treasure Island," a play
which promises to run through the season, as it
has made an instant hit; Tremont, "A Tailor-
Made Man"; Plymouth, "The Masquerader";
Park Square, "Fair and Warner"; Wilbur,
"His Sister Night." All these plays are likely
to finish the season at their respective houses.

The Majestic opened yesterday with the photo-
play of "The Ordeal." There was a large or-
chestra, and if the public wants a photoplay
that runs for the entire evening there is a chance
to see it.

Much interest was manifested here when it
was learned that Rene Viviani would call upon
Sara Bernhardt. The Boston public, playgoers
and non-playgoers alike, have followed the ac-
counts of Madame Bernhardt's sickness, and even
the most important war news has not displaced
her from the front page of several of our dailies.
DUDLEY CLAPP.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House:
The big feature film, "The Whip," opened for
three days, May 7, to a packed house and
proved intensely interesting. The serial film,
"Patric," featuring Mrs. Vernon Castle, is be-
ing shown the last three days of each week, the
original theater being given, May 7-9, and in-
termissions are that it will equal in drawing power
Billie Burke in "Gloria's Romance," now being
shown the first three days of each week. Ar-
rangements have been made by Manager Min-
hnick for the first run of the Roscoe (Fatty)
Arbuckle comedy films to be shown at the Grand
theater of the series being "The Butcher Boy,"
week, May 14.
The Patricia is showing Annette Kellerman in
"A Daughter of the Gods," May 7-9, and is
filling the house at each performance. The 18th
chapter of "The Secret Kingdom," is also
shown, making a straight three hours show.
Business as usual at all the other houses.
C. E. A. WENZ.

SCRANTON

SCRANTON, PA. (Special).—Two exceedingly
good bills week of May 7 to excellent business
at Poll's, Ushikawa Japa, Emile and Elsie
Killett, and "The Mimic World" as headliners
scored heavily, and New York Comedy Four,
original Trolley Troubadours, Hecy and Smith,
and others. The pictures were Franklin, Har-
ham and Brownie Vernon in "The Clock" and
Stewart Holmes in "The Derelict." Strand:
Douglas Fairbanks in "In Again Out Again" and
Pauline Frederick in "Sleeping Pines" week
of May 7 to excellent business. Casino:
The Frank J. Daniels quartette gave a concert
for the benefit of the blind May 10 to fine busi-
ness. All the moving picture houses report ex-
cellent business. Jess Willard and the Buffalo
Bill Wild West Show May 11. Barnum and
Bailey May 13. Casino: Kachel quartette
May 16.
C. B. DENMAN.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Emery's Majestic, May 7-12: Hans Roberts, who appeared as the star in such productions as "On Trial," "Ready Money," and "Checkers," is with us this week in one-act playlet "Cold Coffee." This is Mr. Roberts' first appearance in popular prices vaudeville in this city; he is being hailed with a great deal of favor. Bob Carlin, a well-known comedian, is appearing in a skit called "The Janitor." He is very funny. Lottie Mayer, America's long distance swimmer and her four diving nymphs in some clever diving. Murray and Purcell sing the latest songs. Two Brownies in a clever roller skating novelty. Lionel Barrymore, in a five-reel photoplay entitled "The Millionaire's Double." Other pictures are "Calamity Ann Legacy," the Metro travesty, complete the bill. Attendance extra good.

May's: The musical Byrons, vocalists and instrumentalists, head the six acts of vaudeville. week May 7; they made a big hit. The Princess Pau O'Ka, in "Hula Hula," dances was a feature of the act. Keno, Keys and Milrose in dancing and acrobatic stunts. Marie Fitzgerald, in impersonation of dramatic and dramatic stage favorites. O'Brien, Havel and company in a skit. "Tricks and Clicks." Kennedy and Kraemer, singing, dancing and talking and the Braxmar brothers in horizontal bar performance. Baby Marie Osborne, in a five-reel comedy play "Sunshine and Gold." Bo Peep, a two-reel burlesque and the "Pathe News" complete an entertaining bill. Attendance good.

Sam Sidman and his own company close the season at the Colonial, week May 7. The same show opened the Colonial season, Aug. 7. Most of the entertainment is provided by Gene Abble and Maggie Carlson, three sisters. Frank Martin and Jean Schuler are active in support of Sidman. The chorus has a large number of pretty girls. Attendance good.

At the Modern Clara Kimball Young, "In the Eastland Way," is being shown, also O'Henry's short stories bringing capacity houses. The Emery has secured "The Pride of the Clan," with Mary Pickford and is showing this feature to large attendance. The Elk's had a Carnival Ball and Vaudeville Show last Thursday. A Pair of Queens, will wear "Green Stockings" in The Grand March at midnight at the T. M. A. N. Empire, manager Frank Riely, is showing Wm. K. Farnum in a smashing big dramatic sensation, "American Method," and other special features. Mary Pickford in "Behind the Scenes," and Charlie Chaplin in "Police," created a great sensation and was well patronized. Palace, motion pictures, Mae Murray in "On Her Own," "Patris," and others, to large attendance.

Edward F. Albee, general manager of the Keith's circuit, will offer two benefit performances at Keith's, to raise the necessary \$800 to complete the fund for the second ambulance which the Brown University men are sending to France. Monday afternoon and evening, May 21, is the day for the occasion. The Brown Glee Club and Keith's orchestra will take part. There will be an address and a one-act play. "When the Bugle Calls," played by Brown students under the direction of James H. Doyle. In addition to the Albee Stock company performances in the play that week.

The Aborn company began its second week at the Opera House Monday evening, May 7, with a well-attended performance of "Aida." The cast as a whole was a good one. It pleased the big audience and brought hearty applause. A newcomer, Richard Bunn, sang splendidly; he is also a good actor and made the part one of the best of the evening. Tuesday evening a double bill, "Cavalleria Rusticana" and "Pagliacci." The members were: Louis Dallenole, Mildred Rogers, Domenico Russo, Alfred Kaufman, Richard Bunn, Luciano Rossini, Edith Helena, and Julienne Costa. Attendance good.

ELMER C. SMITH.

MONTREAL

MONTREAL (Special).—"Twin Beds" played to good business at His Majesty's, week April 30-May 5, and proved as amusing as ever. May 7-12, the play in which he has scored such a success throughout Western Canada. His impersonation of the much troubled Bertram Tully was capital; Joseph de Stefani did good work as Ayres, and Sarah Perry as the wife, Mrs. Ayres; the other character sketches throughout the piece were all capably played. "A Daughter of the Gods," 21-26, picture, featuring Annette Kellerman.

Billy Watson's burlesque company had good houses at the Gayety. Billy himself is as funny as ever and is ably assisted by Owen Griffin. Gama Zena, a classic dancer, principal attraction at the Franciska. At the National Franciska, there is a clever revue "An R'voir et Merce." The "Crisis" at the Imperial proves a most interesting picture. Clara Kimball Young is at the Tivoli in "The Badge of Shame."

W. A. THREMAINE.

DENVER

DENVER (Special).—"The Masked Model" at the Broadway week May 6, while not a musical comedy that will live very long, was new and acceptable. The cast included Lew Hearn, Joseph Lecture, Edward Garvie, Irene Andrey, Roy Purviance, Clara Palmer, Mona Randolph, Edna Pendleton, Hazel Kirk, Royden Keith, Thomas Handers and Arthur Millis.

The Denham company scored again, this time in "Mile-a-Minute Kendall." Week May 13, "Arms and the Girl." The handling of the national anthem at this theatre is very pleasing. The orchestra strikes it up just before first rise of the curtain and as the last strains are reached the play begins.

The Orpheum presented Clara Morton in songs by Julie McCree, and George Whiting and Radio Burt.

Phillip Friedreich, manager of Lakewood, announces a summer season of musical comedy under the direction of Walter Arrington and Walter D. Orr. Mr. Leroy will be musical director.

FREDERICK D. ANDERSON.

ELGIN

ELGIN, ILL. (Special).—Manager Newman has booked "Experience" at the Grand for May 14, 15. Advance sale is good. Vaudeville only is shown at the Grand on Sundays, morning pictures and miscellaneous attractions on other nights. Feature pictures are displayed at the Orpheum, Temple, and Star nightly to good business.

The Yankee Robinson Circus gave two performances here Saturday, May 5, to excellent business. Mrs. J. A. DUMAS.

KANSAS CITY

KANSAS CITY, MO. (Special).—Shubert (J. B. Fitzpatrick, manager): The regular season at this house closed with Al Johnson in "Robinson Crusoe, Jr.," week of May 6-12. The production was of a high standard and played to good business. Frank Grace and Johnny Berkes, an agile team, led a particularly pleasing array of dancers which included Frank Carter and Isabel Rodriguez. Miss. Rice, of the Boston National Opera company and ballet, May 14; K. O. C. O. Minstrels (local) May 15.

Orpheum (Lawrence Lehman, manager): Alexander Carr in "An April Shower," one of the very best sketches ever seen here—last week's bill—scored a big hit. Tempest and Sunshine, favorites from musical comedy, sang pleasingly. Gertrude Dolan and Richard Wheeler offered a 1917 line of characteristic dances. Estelle Wentworth sang several pretentious numbers well.

Globe (Orrus Jacobs, manager): Dunbar's White Hussars were the outstanding feature of the bill May 6. Alice Nelson and company offered a good comedy "Troubles in an Old Depot." There were other acts. Business big. Empress (W. J. Timmons, manager): "Pastime"—musical, magician and hypnotist—was the highly amusing feature act of last week's bill. Other acts which were close rivals for headline honors were Evelyn and Dolly, Hubert Dyer and company of acrobats. Hugo B. Koch and company in "Then You Say After" and Goldsmith and Pinard in "The New Salesman." Capacity houses.

Gayety (George Gallagher, manager): Solly Ward and his "Hoseland Girls," with a new line of burlesque stunts, week of May 6-12 packed the house. Shirley Lawrence and Stella Wool were prominent.

Garden (W. H. Quigley, manager): "Arizona," week of May 6, followed by "Human Hearts." Good films and business at all the picture houses.

J. R. McCLERTY.

DECATUR, ILL.

DECATUR, ILL. (Special).—Al. Wilson in "My Killarney Rose," at the Lincoln Square Theater, May 2-3, and pleased two fair houses. The Minneapolis Symphony Orchestra, May 4, played a good house. The Goodman Band Concert, May 6, regular Sunday concert, good business. House closes.

Harry K. Shockley gave up the lease of the Lincoln Square Theater May 7. The Walters, who are the owners, have not yet given out any information as to who will manage next season. Chas. Weidner, treasurer of Lincoln Square, has ended his duties there and gone to his home in Cincinnati. Jeff Fields, stage carpenter, also of Cincinnati, left Sunday morning. On Saturday evening the house threw an orchestra save farewell party for Mr. Weidner, and presented him a handsome Gladstone traveling bag, and gave Miss Ruth Chenoweth, who has been his assistant, a bouquet of American beauty roses. The Cairns Bros., The Call of the Wood Co., who opened Blue Mound, Ill., April 21, are now in Iowa.

The Percy's Comedians opened their season under canvas at Farmer City, Ill., May 8, to good business. The Western Comedians opened their tent season at Illinois, Ill., May 5, to good business. Mr. and Mrs. Chas. Pullen, left here, May 9, to join the Pullen's comedians, who are now playing Mississippi under canvas. This company will be back in Illinois the latter part of May and will play their regular territory.

The Parker show will play Decatur, May 21, under the auspices of the local lodge of Moose.

FRED S. EWING.

SAN DIEGO

SAN DIEGO, CAL. (Special).—"The Happy Stranger," with William H. Crane, was the attraction at the Isis Theater May 12.

The Pantages bill at the Savoy Theater week of May 7 drew capacity houses, due to one of the best bills seen at the local house during the season. The Golden Globe Opastantino Bernardi and company, George and Mary La Torre, A. Willing Worker, the Oakland Sisters, Billy Small, and the third episode of "The Railroad Raiders" made up the bill. The Klein Brothers made a tremendous hit at the Savoy during the previous week, and while in San Diego decided to buy the site of a future home here and make this their permanent home.

Over at the Hippodrome Baker, Sherman and Branigan, Nantia Mayron, Michael Emmett, Jack Barton and the Shubert Sisters, Pope and Uno, Dale and Webber, and the serial film "The Voice on the Wire" made up a bill that packed the large house.

"The Brand of Cowardice" was the photoplay at the Pickwick week of May 7. This and the music from the new pipe organ as played by Percival Garratt furnished a program that drew many patrons and all seemed to enjoy the new departure. All of the picture houses are doing big business, as the great number of soldiers in town make up for the departing tourists, who leave at this time of the year.

MARIN DE BEAU CHAPMAN.

BRIDGEPORT, CONN.

BRIDGEPORT, CONN. (Special).—Manager John P. McCarthy of the Plaza did big business, week of April 30-May 5, showing his feature film, George Cohan in "Broadway Jones." With the Cohan screen offering here and "Hit-the-Trail Holiday," a Cohan play, at the Lyric, this was truly a George Cohan week in Bridgeport. The Plaza also showed James Cruze in "The Web of Life." The picture show was decidedly entertaining.

Manager Green draws big houses to the Empire, where first-run Paramount and Metro films reign. Marquette Clark in "The Valentine Girl" did record business. Mabel Taliaferro, Marie Doré and Francis Bushman were also programmed the past week.

Saperstein's Hippodrome and Dawe's Bijou Theater, drawing east end and west end crowds, respectively, also did thriving business.

MARY RAYLES HANCOCK.

WHEELING, W. VA.

WHEELING, W. VA. (Special).—Court Theater (Moore, manager): Week of May 7, "Experience," company of 83 people, elaborate scenery, well acted, and pleased a large audience. Victoria (Fred Schaefer, manager): "Where the River Shannon Flows," a good play, pleased a large and appreciative audience May 7-9.

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JERSEY CITY, N. J.

JANUARY CITY (Special).—"Enlighten Thy Children," an excellent photoplay, drew large audiences to the Majestic, May 7-12; "The Whip," May 14-16.

An excellent bill at Keith's, May 7-9, drew packed houses, and Mary Pickford in "The Poor Little Rich Girl" was the star picture. The vaudeville was by Hall and Kimsey, and a synchronized band did a novelty dancing act: Amoros and Janet, good singers and dancers; The O'Leary's, a clever college boys act; Ida Regal and William Mack, in a dancing number; Tudor Cameron and Ruth Tufford, in "The Extra Act," proved a pleasing surprise; Torcat and D'Alina had clever barnyard roosters. Appearing May 10-12: Lee Kohlman and company; Quinn and Lafferty; "Bon Voyage"; Maxine Brothers; Coyne and Munell.

Howard T. Collins, musical director of "Very Good Eddie," company No. 2, returned to his home here, May 8, the season of that company having closed at Perth Amboy, N. J., May 7. Levitt and Tazler's Circus closed fourteen days here May 11, often playing to fair business for the local Moose Barnyard Circus, May 24.

WALTER C. SMITH.

SALAMANCA

SALAMANCA, N. Y. (Special).—Andrews: The big minstrel show, Tuesday, April 30-May 1, for the benefit of the new hospital, was a great success. The S. H. O. sign was out at the two performances. Many favorable comments and flower compliments were heard for the success of the show. Miller and Draper, and the director, Phil Lyon, who made the production a possibility. Special mention should be given H. F. Cameron as the female impersonator in his sketch "This is Cam." Rice Miss, with his wireless telephone talking to the comics, was a big hit. Doc Schwenn made a hit with "Oh, Johnny." George Dawson gave an excellent rendition of "The Sunshine of Your Smile." Interlocutor F. J. Butcher received a handsome bouquet of red roses. Calburn Minstrels, May 4, played to a fair audience. Special mention is due Charles Gano, The Three Musical Cats, Lynch and Hogue, acrobats. Palm Theater: Eddie Collins, Big Revue, May 10-12. T. H. NORMILE.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: Clark Urban company closed a profitable week's engagement May 8, to pleased patrons. For the production, directed by John F. Collins, May 9, given by Windham Girls Club was a meritorious amateur effort. The clever dancing specialty by Misses Regina Macleod and Lillian Ottenheimer received several encores. Scene: "Perils of the Secret Service." Scene: The Patti Arbuckle series is bidding for big houses. All the motion picture houses will show pictures Sunday nights following the successful benefits to the Red Cross at Loomer.

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NASHVILLE

NASHVILLE, TENN. (Special).—Miss Hajo and a very good company, played in "Tom-Tom" to three big houses at the Vendome, April 23-26. Nashville has been waiting weeks for the return engagement of "Pretty Baby." Packed houses are enjoying Jean Tynes and Jimmie Hodges in the leads. With able support in other members of the cast and an unusually good chorus, this musical comedy playing at the Orpheum (International Circuit), May 7-12, ranks with the best productions seen here this year.

Princess, Vaudeville: Manager Nadekum offered quite a varied bill week May 7. Madame Lamar, "Woman With A Thousand Eyes," is the main attraction. The moving picture theaters seem to be drawing the usual patronage, despite the war and unsettled condition of affairs.

MARY ROBERTS STRADWELL.

STOCK PLAYS AND PLAYERS

(Continued from page 13)

COMIC OPERA IN THREE CITIES

Aborn's Simultaneous Plans for Musical Comedy in New York, Washington, D. C., and Philadelphia

The Aborn Musical Comedy and Comic Opera Companies will succeed the grand opera forces under the same management, which will soon finish their sixteenth annual Spring season. The two companies furnishing the lighter form of musical amusement will open their summer seasons simultaneously on May 31 at the Broad Street Theater in Newark and at the New National, in Washington. A third will begin an indefinite run at the Bronx Opera House, New York, on May 28.

The first three weeks in Newark will be devoted to "The Chocolate Soldier," "Naughty Marietta" and "The Princess Pat," respectively, and the same weeks in Washington will be occupied with "Robin Hood," "The Chocolate Soldier" and "Naughty Marietta" in the order named. At the Bronx Opera House the season will be opened with "The Blue Paradise," and the succeeding two weeks will be given to "The Chocolate Soldier" and "The Prince of Pilsen."

Later weeks in all three cities will bring revivals of "The Spring Maid," "The Firefly," "Sergeant Kitty," "Gypsy Love," "The Red Mill," "The Little Domino," "The Yankee Consul," "The Girl of My Dreams," "A Stubborn Cinderella," "A Modern Eve" and other Broadway successes of recent years.

So far as possible, Milton and Sargent Aborn are engaging singers and comedians who appeared in the original productions of these pieces to appear in their respective parts in this coming season. The principals already selected include Maude Gray, Sylvia Thorne, Fritz von Busing, Forrest Huff, J. Parker Coombs, John R. Phillips, Robinson Newbold, Phil Sheffield, Augustus Buell, Lillian Ludlow, Charles Udell, Ethel Boyd, Lou Powers, James McElhern, Carl Haydn, Charles H. Powers, J. F. McSweeney, Mildred Rogers, George Shields, Philip Fein, Helena Morrill, Hattie Belle Ladd, Madeleine Nash, Louise Kelley, Florence Mackie, John E. Young, Fred Harten, Robert Pitkin, Robert Lee Allen, George Everett, Otto Schrader and others.

ALL STARS AT NEW BEDFORD

NEW BEDFORD, MASS. (Special).—A striking success was achieved by the All Star Players in Edgar Selwyn's "The Country Boy," a diverting and decidedly entertaining play, which was the offering at the New Bedford Theater, May 7-12. The company was thoroughly attuned to the requirements of the piece and the parts were well assigned. Warren O'Hara scored heavily in his graphic rendering of Tom Wilson, the country boy. The warmth of his reception was indeed well deserved. Enid May Jackson as Jane Belknap invested the role with such sincerity and revealed a personality so sweetly girlish that she completely won all hearts. Alfred Swenson as Fred Merkle gave further evidence of his exceptional talent and fine accomplishments. Mr. Swenson has all the intellectual and physical requirements to assure success and he has had very valuable training and wide experience. William J. Townshend as Joe Weinstein made a favorable impression. Carrie Lowe's work as Mrs. Bannon, the landlady of the theatrical boarding house, evoked profuse compliments. Miss Lowe's comedy is natural and spontaneous. Elsie Southern as Amy Leroy enlisted the attention of the audiences. Tom Whyte acquitted himself very creditably as Herman Leitz, and Bob McClung furnished an admirable study of Hiram Belknap. The remaining parts were in every instance effectively played. Pervid applause and curtain calls, testimonials worthily conferred upon the players by the spectators, emphatically and unmistakably determine the great degree of popularity which this company has achieved. The play was carefully set and business was generally excellent.

In honor of the popular leading man, Alfred Swenson, who recently joined New Bedford Lodge, No. 73, B. P. O. Elks, Thursday night, May 3, was designated as Elk's night. About three hundred members of the lodge occupied the front rows and boxes at the New Bedford Theater. Following the performance a reception was held on the stage, and Mr. Swenson was presented with a beautiful gold emblem and a handsome and valuable Elk's card case.

WALTER S. MACPHEIL.

POST PLAYERS OPEN IN SAN DIEGO

SAN DIEGO, CAL. (Special).—The Post Players began an indefinite run at the Strand Theater May 1, with "The Walking Delegate" as the opening bill. Jim Post is the popular comedian, and is well known in San Diego. Lew Dunbar, another familiar actor of the coast, is in the cast. Vilma Steck, the leading lady, will surely be a favorite here, and the attractive chorus is one of the best seen here in some time. Week of May 7, "The Tip on the Races." This gives San Diego a stock organization again after a wait of about one year, and with the great number of soldiers and sailors now in this port, it is expected that business will be such as to make the venture a paying one.

MARIE DE BEAU CHAPMAN.

FLIT OF ELMIRA'S MOZARTS

ELMIRA, N. Y. (Special).—The Mozart Players at the Mozart, after thirty-eight weeks of the most successful stock in the history of the house closed May 5. A majority of the company will return for the re-opening in September. In the meanwhile Charles C. Wilson goes to the Union Hill, N. J. Stock company; Lee Sterrett will be director for Cora Payton at the Lexington Theater, New York; J. Harrison Taylor goes to Syracuse to open in "Peggy O'Moore"; Dan Malloy and Hazel Corinne will operate the Malloy-Corinne Stock company at Hershey, Pa.; and Charlotte Wade Daniel and Girard Patterson will join Jay Packard's Stock company, Newark, N. J. The Rorick's Glen Opera company will open at Rorick's Glen June 11 and will run until Sept. 3 with a weekly change of bill.

J. MAXWELL BEERS.

PRINCESS QUITS IN DES MOINES

DES MOINES, IA. (Special).—The Princess Players showed to special advantage in their production of "The Boss," week April 30. Selmer Jackson was especially capable in the title role. He has become a favorite in the few weeks he has been in Des Moines, and it is quite probable he will return for next season. Elsie Riser was a most pleasing Emily Griswold. William Forestelle as Don Griswold gave his usual careful and finished performance. Eleanor Brent as Mrs. Cuyler was more than capable and her dialogue with Selmer Jackson as The Boss, was one of the bright spots of the play. Arthur Young was a most distinguished and forceful Archbishop. Jack Marvin as the elder Griswold was most capable in this character role. Philip Sheffield as Davis, Wm. J. Mack as Porky McCoy, Jerome Kennedy as Gates, and Rae Gilbert as Laurence, Duncan gave adequate support. The Princess season closed, May 12, with "The Blue Envelope."

KAHN.

BALTIMORE

BALTIMORE (Special).—Judging by the reception accorded "Tiger Rose," the new production which David Belasco staged at Ford's last week, this new melo-drama written in collaboration with Willard Mack, will have little difficulty in scoring a great popular success. While most of the critics took too great pains to point out its theatricalism and the obvious happy ending, the audience acclaimed it, and left no doubt of its opinion by the overwhelmingly enthusiastic manner in which they received both the play and players. The cast is the same that was seen in the premiere at Wilmington, Del.

With the conclusion of the engagement of "Tiger Rose" at Ford's the regular theatrical season was brought to a brilliant close. For the most part it has been highly satisfactory. Several new productions were tried out. Baltimore this year, including all of which were duly reviewed. "The Beautiful Unknown," by Oscar Straus, was noticeably clever. It boasts of a good musical score and a rather good libretto. At present our theatergoers are crowded the motion picture houses, as all the feature films have descended upon us with a vengeance. Annette Kellerman in the Fox spectacle, "A Daughter of the Gods," sold out at every performance last week and is now entering upon its second week with every indication of duplicating the same condition.

The present week adds still another feature film in Griffith's "Intolerance," which began an indefinite engagement at Ford's on Monday night before a crowded house. As was expected this film is one of the most magnificent screen productions that have yet appeared in this city. The coming of "Intolerance" completes the list of the more prominent film spectacles which have been produced during the past few years, and the strange thing about it is that all were rushed into town at practically the same time. "Joan the Woman," "Civilization," "The Daughter of the Gods," and "Intolerance" have all been on view in this city within the short space of two weeks.

I. B. KASIS.

DULUTH

DULUTH, MINN. (Special).—Lyceum, J. L. Morricey, manager: "20,000 Leagues Under the Sea," as presented in pictures by James Bryson, was a great success when shown at the Lyceum last week, beginning Sunday, May 6. "Flora Bella," played for three days beginning Wednesday, May 16. Big houses fulfilled expectations and deserts of the management.

New Grand, Frank Phelps, manager: Lucy Gillette, better known as "The Girl from Deloit," topped the bill ending Sunday, May 6. The "Six Venetian Gypsies," as headliners, May 7. Russell and Bell, comedy actresses, and Ziska, comic magician, prove to be excellent supporters. Especially good houses.

WILDA HARRIS.

STEIN'S
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NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

MUNCIE, IND.

MUNCIE, IND. (Special).—Star Theater (Ray Andrews, manager): Vaudeville. Laylo and Benjamin in comedy of two diversified features: "The Sadistic House," with a cast of 25 people; motion pictures.

Columbia Theater (Ray Andrews, manager): Motion pictures, featuring Nance O'Neil, Marguerite Clark and Blanche Sweet.

Strand Theater (Arthur Bennett, manager): Motion pictures. Ringling Bros. Circus May 9.

EMMA L. MCKIMMIST.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Albert Brown scored great hit in "A Little Bit of Fluff," May 4-5, and matinee: large audiences.

"The Crisis," motion picture, May 4-10.

Dominion: Nulton and DeLong sisters, Mosher, Hayes and Mosher, Fred Rogers, Archie and Gertie Falls, and Emma's trio pleased capacity houses, May 7-9.

The Family: Vaudeville and pictures to big business, May 7-12.

J. H. DUBB.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGELIN, Margaret: N.Y.C. 14-19.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 28—May 19.

BABIE Playlark (Chas. Frohman, Inc.): N.Y.C. 14—Indef.

BIRD of Paradise (Oliver Morosco): Chgo. 6—Indef.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—Indef.

BOSOM Friends (Low Fields): N.Y.C. March 9—Indef.

BRAT, The (Oliver Morosco): N.Y.C. March 6—Indef.

CLARK, Harry Corson and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

DREW, John (John D. Williams): Frisco 7-19.

FAIR and Warner (Selwyn and Co.): Phila. Feb. 12—Indef.

FAIR and Warner (Selwyn and Co.): Boston Feb. 6—Indef.

FIJIAN, Max (Harry L. Cort): Pittsburgh 14-19.

GET-RICH-QUICK (William Cohan and Harris): N.Y.C. 7—Indef.

GETTING Married (Wm. Faverman): Chgo. 7-19.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—Indef.

GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—Indef.

HIS Bridal Night (A. H. Woods): Boston April 9—Indef.

IRVING Place Theater Co.: N.Y.C. Sept. 26—Indef.

JOHNNY Get Your Gun (John Cort): Bklyn. 14-19.

KNIFE, The (A. H. Woods): N.Y.C. April 28—Indef.

LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—Indef.

MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 3—Indef.

NOTHING But the Truth (H. H. Frazer): N.Y.C. Sept. 14—Indef.

OUR Betters (John D. Williams): N.Y.C. March 12—Indef.

PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—Indef.

PAWN, The (Plymouth Producing Co.): Buffalo 14-19.

PETER Ibbetson (Lee Shubert): N.Y.C. April 17—Indef.

POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 6—Indef.

SEVEN Chances (David Belasco): Chgo. 13—Indef.

SKINNER, Otis (Chas. Frohman, Inc.): Ann Arbor, Mich. 16. Jackson 17. Grand Rapids 18-19. Akron, O. 21. New Castle, Pa. 22. Jounstown 23. Altoona 24. Harrisburg 25. Lancaster 26.

TAILOR-Made Man (Cohan and Harris): Boston March 12—Indef.

TAYLOR Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—Indef.

13TH CHAIR (William Harris): N.Y.C. Nov. 20—Indef.

TREASURE Island (Charles Hopkins): Boston 7-19.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

UNCLE Tom's Cabin (Wm. H. Kibbie): Detroit 13-19.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—Indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—May 19.

WILLOW Tree (Cohan and Harris): N.Y.C. March 6—Indef.

WOMAN Thou Gavest Me (Messrs. Shubert): Boston April 11—Indef.

PERMANENT STOCK

AKRON, O.: Music Hall.

ALBANY, N. Y.: Harmanus.

BATTLE CREEK, Mich.: Nancy Boyer.

BOSTON: Castle Square.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaways.

BROOKLYN: Fifth Ave.

BROOKLYN: Grand.

BUTLER, Pa.: Majestic.

DECATUR, Ill.: Orpheum.

DENVER: Denham.

DES MOINES, Ia.: Princess.

ELKHART, Ind.: Orpheum.

FARGO, N. D.: Orpheum.

GRAND RAPIDS, Mich.: Columbia.

GREEN BAY, Wis.: Bijou.

HAVERHILL, Mass.: Academy.

LAFAYETTE, Ind.: Family.

LOS ANGELES: Morocco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MOBILE, Ala.: Strand.

MONTREAL, Can.: Orpheum.

MT. VERNON, N. Y.: Playhouse.

NEWARK, N. J.: Orpheum.

NEW BEDFORD, Mass.: New Bedford.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lexington.

NORTHAMPTON, Mass.: Academy.

OAKLAND, Cal.: Playhouse.

OIL CITY, Pa.: Opera House.

PARADISE, Cal.: Savoy.

PATTERSON, N. J.: Empire.

PHILA.: Knickerbocker.

PORTLAND, Me.: Jefferson.

PORTLAND, Ore.: Baker.

PROVIDENCE: Keith's.

READING, Pa.: Orpheum.

ROCHESTER, N. Y.: Lyceum.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Wigwam.

SCHENECTADY, N. Y.: Van Courier.

SCRANTON, Pa.: Poli's.

SEATTLE, Pa.: Orpheum.

SIOUX CITY, Ia.: Grand Opera House.

SOMERVILLE, Mass.: Somerville.

SPOKANE, American.

ST. JOSEPH, Mo.: Tootle.

ST. LOUIS: Players.

ST. PAUL: Shubert.

SYRACUSE, N. Y.: Empire.

SYRACUSE, N. Y.: Weisling.

TOLEDO: Palace.

TRENTON, N. J.: Trent.

UNION HILL, N. J.: Hudson.

WASHINGTON, D. C.: Poli's.

WHITE PLAINS, N. Y.: Palace.

WICHITA, Kan.: Empress.

WILKES-BARRE, Pa.: Newbitt.

WINNIPEG, Can.: Winnipeg.

WORCESTER, Mass.: Grand.

YONKERS, N. Y.: Warburton.

YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Pittsburgh April 30—Indef.

ABORN Grand Opera Co. (Milton and Sargent Aborn): N.Y.C. 7—Indef.

BEAUTIFUL Unknown (Messrs. Shubert): Boston April 7—Indef.

ELTINGE, Julian (A. H. Woods): Chgo. 7-19.

HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—Indef.

HIGHWAYMAN, The (Messrs. Shubert): N.Y.C. 2—Indef.

HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—Indef.

LOVE Mill (Address Dippel): Chgo. 6—Indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y. Jan. 16—Indef.

OH Boy (F. Ray Comstock): N.Y.C. Feb. 20—Indef.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—Indef.

PUM Pom (Henry W. Savage): Erie, Pa. 16. Elmira, N. Y. 17. Ithaca 18. Binghamton 19. Owego 21. Auburn 22. Watertown 23. Johnstown 24. Amsterdam 25. Poughkeepsie 26.

SHOW of Wonders (Messrs. Shubert): Chgo. 16—Indef.

SO Long Letty (Oliver Morosco): Phila. April 9—Indef.

VERY Good Eddie (Marbury Comstock): Chgo. April 19—Indef.

WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y. C. 7—Indef.

YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 8—Indef.

MISCELLANEOUS

BARNUM & Bailey Circus: Binghamton, N. Y. 18. Elmira 17. Sunbury, Pa. 18. York 19.

RINGLING Brothers Circus: Balto. 18, 17.

THURSTON the Magician (Jay Klink): Johnstown, Pa. 14-16. Altoona 17-19. Harrisburg 21-23. Wilmington, Del. 24-26.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 13 cents. Letters will be personally delivered also within orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Arnold, Alsworth, James F.

Ayers.

Brander, Allan.

Calvert, Louis, Henry Carleton, Frank W. Chase, John Leslie Cherry, E. C. Cook, Oden Crane.

Dacey, William D., George A. Dayton, Charlie Delecker, Harry Delmar, Vincent J. Dennis, Earl T. Divise.

Grady, Henry.

Harcourt, George, Victor Harman, Frank Herbert, Harry Hollingsworth, William F. Hooker, Ingelton, George.

Jackson, J.

Kane, Robert, Crawford Kent, McBride, Jack, Charles McLaughlin, Fred Matney, Edward Munkelke, Hal Mordant.

Newhart, Charles E., William Norris.

Powell, David, Herbert Pratt, Racy, Edward, Carl B. Reed, Fred Roberts, H. F. Roberts, Ernest Rowan.

Sampson, Lacey F., Scanlon and Press, John Stahl, Joseph Stanhope, Frederick Summer, Taylor, Wilton.

Vinton, Edward.

Wainwright, William, George Ward, Russell E. White, Frank Wolf.

WOMEN

Balcom, Helen, Mrs. C. L. Batchelder, M. L. Blowers, Eugenie Blair, May Boyce, Beale Brink, Mabel Brownell, Ruth Bryant.

Cameron, Peggy, Pauline Chambers, Lois Frances Clark, Alice Clements, Nannette Constock, Edna Conroy, Lucille Cunningham.

Darlington, Rhoda, Emy West Donnelly.

Ellison, Fernanda.

Ferris, Florence Stone, Vera H. Finler.

Gamble, Edna, Ada Gilman, Louise Gunning.

Hallier, Ruby Jane Haven.

Florence Haynes, Henrietta Hendricks, Lena Howard, Sara Hubbard, Hurley Huxley.

Irvine, Isabel.

Katherine, Florence.

Lawrence, Laura.

Hannah Leach, Grace Lett, Mrs. Anne Wynne Le Leuer, Alice Lindahl, Beale Lee Lettina, Ethel Lorraine.

McLeod, Norma, Pauline McLean, Bill Marks, Joyce Meredith, Norma Mitchell, Belva Morrell, Dorothy Mortimer.

Nadonia, Princess.

Perrier, Gabrielle, Natalie Perry, Mrs. Fannie Addison Pitt, Allen Fox, Maude A. Powell.

Razan, Inez, Helena Rapaport, Helen Reinhold, Helen Robertson, Helen M. Ryerson, Walida, Katherine, Florence Shirley, Florence Stone, Trevor, Ethel.

Whitmore, Vida, Adele Wilburn, Haldee Wright.

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Vera Shore Hamilton Christy

On Tour PEG O' MY HEART

Personal Representative CHAMBERLAIN BROWN

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY"

On Tour

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Russell Wolf and Chas. Crawford

Direction FRANK EVANS

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOD

Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER

Direction JENIE JACOBS

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HERMINE SHONE

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

WHEELER BILL DIES IN SENATE COMMITTEE ROOM

Decisive Battle Won by the Motion Picture Interests of New York State When Obnoxious Measure to License and Regulate Films Is Killed—National Association Plays Conspicuous Part in Fight

ALBANY, N. Y. (Special).—Thanks to the active efforts of those who fought relentlessly to prevent its passage, and due also to the obnoxious features of the measure itself, the Wheeler bill to tax the films in this State and institute a department of regulation which would have amounted, according to the general opinion in a virtual censorship of pictures in New York, failed to receive enough votes in the Senate Judiciary Committee to entitle it to a hearing on the floor. Therefore, with the dying hours of the Legislature, the Wheeler bill also gasped its last.

Earlier in the week the Assembly had passed the measure and for a time it seemed probable that it might win through the Senate also. But as time for the adjournment of the lawmakers drew near, it became quite apparent that it would be only by the most strenuous efforts that the bill might get a hearing. There is no doubt that the proponents of the measure did their best, so it is evident to everyone that it met its fate as the result of the strong opposition and the terms of its demands.

There was no question in the minds of those who had given the matter careful consideration that the time was most unpropitious for taxing the films. Indeed, the Wheeler investigating committee had so declared in its report. So that the introduction of the bill was regarded as somewhat inconsistent.

Excellent work in the defeat of the measure was accomplished by the National Association of the Motion Picture Industry, which engineered the Spring drive on Albany some weeks ago. At that time speeches were made by prominent film men regarding the injustice of the bill which no doubt went home. J. Henry Walters, was chairman of the Senate Judiciary Committee which throttled the Wheeler bill, thereby removing an obstruction from the path of motion picture progress in New York State.

The democratic members under the leadership of Robert F. Wagner, were unanimously opposed to the bill and were most helpful in securing its defeat. The republican members upon being informed correctly as to the provisions of the bill were won over—one by one—against it by the representatives of the industry and much credit is due to Lieutenant Governor Edward Schoenbeck, Senator J. Henry Walters, Chairman of the Judiciary Committee, George A. Glynn, Chairman of the Republican State Committee, Mr. McBride representing the Hearst papers and Sophie Irene Loeb of the *Evening World*.

The National Association was represented at Albany during the past week by Frederick

H. Elliott, Executive Secretary, who marshaled the forces in opposition to the Wheeler bill, Arthur B. Friend of the Famous Player-Lasky Corp., J. Robert Rubin, Metro, members of the Legal and Legislative Committee of the Association, Grant W. Anson, representing the Exhibitors League, William Brandt, president of the Brooklyn Exhibitors and a member of the Executive Committee of the Association, who also rendered valuable assistance. Samuel H. Trigger, president of the Exhibitors' Organization in Manhattan; Earl L. Crabb, manager Strand Theater, Buffalo; Valentine O'Grady, secretary, Buffalo Thea-

trical Managers' Assn.; Theodore Wharton, Wharton, Inc.; L. Well, president Motion Picture Exhibitors League, Syracuse, N. Y.; A. N. Wolf, president Rochester Exhibitors League, and David Cohen, Binghamton, were all active in securing support against the bill.

The 32 Producing Companies, 11 Distributors, Supply & Equipment people and the Trade Papers, comprising the National Association were prompt to comply with the request to communicate with their constituents at Albany, urging that they oppose the bill in the event that it should reach the floor for vote.

WAR TAX ON PICTURES FIXED

Ways and Means Committee Determines Levy on Film Footage and Also on Admission Tickets

WASHINGTON, D. C. (Special).—The war revenue bill as reported last week by the Ways and Means Committee provided for taxation of films as follows: One-half cent per linear foot (not exposed) sold by manufacturer or importer; (ready for projection), sold or leased by manufacturer, producer or importer, one cent per linear foot.

The amusement tax is one cent for each ten cents or fraction paid for admission, applying to charges remitted in the cases of persons admitted free, except bona fide employees. Places where the maximum charge for admission is five cents, or where the proceeds of the place admitted to are for religious or charitable purposes, are exempt.

SUNDAY PICTURE BILL DEFEATED

Walker Bill Providing for Film Shows in State on Sabbath Is Voted Down in Senate

ALBANY, N. Y. (Special).—Senator Walker's bill, providing for the opening of motion picture theaters in the State on Sundays, was defeated in the Senate last week by a vote of 17 to 24.

Senators Mills and Ottinger, of New York, and Wellington, of Troy, were the only republicans to vote with the democrats for Senator Walker's bill. Senator Walker knew beforehand that

his bill could not be passed, and made its consideration the occasion for a bitter attack on the subservience of the republican members.

"I have here," he said, "petitions signed by two million men, women and children who want to go to Sunday 'movies.' But you don't care about that. You think more of the crack of Simon Legree's whip from the second floor."

EATABLE TRADING STAMPS

RIDGEWOOD, N. Y. (Special).—Film theaters here have adopted the policy of giving a potato or onion with tickets in lieu of trading stamps.

CAMERAS RECORD VISIT OF THE COMMISSION

American Pictures Also to Be Used in Diplomatic Capacity

Prompt to heed any call from the Government for assistance, and upon a request received by the National Association from Washington, J. J. McCarthy and Theodore Mitchell, general manager and publicity director for D. W. Griffith, returned to New York from the Capital last week and arranged for expert cameramen to make a record of the visit of the Allied Commission to New York. The mayor's committee on aliens asked the use of the screen in giving publicity to their work.

For the first time in the history of America the motion picture machine is to be employed as a diplomatic agent to convey a message to a foreign country. Through arrangements completed in Washington between the New York forces of D. W. Griffith, the famous motion picture director, and the Navy League of America the entire motion picture industry is to assist in getting together a series of pictures showing America's industrial, financial, military, naval, and agricultural potentialities to send them through the Department of State to Russia to be shown to the officials, soldiers and citizens of that country when the American Commission reaches Russia in the near future.

FILM SHOWN DESPITE RULING

After George H. Bell, Commissioner of Licenses, had forbidden the public presentation of the motion picture play, "The Hand That Rocks the Cradle," on the ground that it was propaganda for birth control, the Universal Film Company obtained an injunction restraining Mr. Bell from acting further, and produced the photoplay Sunday in the Broadway Theater. The Commissioner issued his order on Saturday afternoon, but the Universal's attorneys, Messrs. Stanchfield and Levy, obtained an injunction from Justice Nathan Bijur, pending a hearing in the Supreme Court, and served it upon Mr. Bell.

HIRAM ABRAMS ROYALLY ENTERTAINS NOTED FILM FOLK

His Own Team Opens Baseball Season at Portland, Me.—Large Number of Guests Enjoy Visit Thoroughly

Thursday, June 10, at 12 noon, a four-car special pulled out of the Grand Central, bearing one of the most representative parties ever brought together in the picture industry. The occasion was the opening of the base-ball season at Portland, Me., home town of Hiram Abrams, president of Paramount, where the Portland base-ball team played the Lawrence, Mass., nine.

Mr. Abrams recently bought the Portland team when it appeared that his home city was about to lose representation in the Eastern League, and this trip was planned



HIRAM ABRAMS.

to give his friends the opportunity of witnessing the first game of the season in Portland.

Every detail for the comfort and pleasure of his guests was forthcoming. Stepping on board of the special at the Grand Central, the party alighted in Portland after an eleven-hour direct run to that city. The Rotary Club of Portland met the train with fifty autos and drove the party to Congress Square Hotel. Here Mr. Abrams was presented with a handsome loving cup by a number of his Portland friends.

At 10.30 the Rotary Club took them for auto rides all about the beautiful adjacent country. Returning to the hotel an auto parade, headed by the competing teams, was held in the principal sections of the city and at one o'clock, at the Falmouth Hotel, all attended a banquet given by the Rotary Club and friends of Mr. Abrams and his New York guests.

Diners are Presented

President Forrest H. Perkins presented each well-known picture celebrity to the eight hundred diners with a few introductory remarks. A greeting of ten minutes tumultuous applause was a slight indication of Portland's feelings when Mr. Abrams arose to speak. The entire party then went by auto to Bayside Park where a flag raising occurred at 3.20. Both teams, headed by the band, with Mr. Abrams, Roscoe Arbuckle, John Flyn, Stanley Mastbaum and Norma Talmadge marched with the teams to the colors, which was raised by Sophie Barnard and Roscoe Arbuckle, thus opening the ball season.

After the game a dinner tendered by the Elks at six P. M. proved a very fitting termination of Portland's hospitality. Judge E. F. Conolly of the Supreme Court acted as toastmaster. The speakers were Mayor Chapman of Portland, whose graceful words of welcome were heartily applauded, and Jesse L. Lasky, who spoke of the royal welcome to the New York guests and of Mr. Abrams' originality in planning the trip and its unequalled success.

Roscoe Arbuckle made a humorous speech, proving himself a comedian of the spoken, as well as of the silent, drama. At 8.50 four compartment cars bore the party back to New York where all arrived early Saturday morning.

Charles E. Moyer, as Mr. Abrams' executive, kept everyone happy and contented by his tireless consideration of every detail that could add to the comfort of the party. (Continued on page 22)



A NOTEWORTHY GROUP.

Left to Right—Cecil B. De Mille, Mary Pickford, Douglas Fairbanks, and Jesse L. Lasky.

FOUR JUNE FILMS FROM PALLAS- MOROSCO

Stars of First Magnitude Will Appear
in Features

Four features with notable stars are to be presented in June by Pallas-Morosco. Wallace Reid and Myrtle Stedman co-star in "The World Apart," which was written especially for them by George Middleton. In the supporting cast are John Burton, Eugene Pallette, Henry A. Barrows and Florence Carpenter. This production is scheduled for release by Paramount on June 4, and is a Morosco picture.

Another Morosco production which is to be released on June 7, stars Vivian Martin "Giving Becky a Chance." Jack Holt, who made such a distinguished success as Margaret Illington's leading man in her first screen appearance, plays opposite Miss Martin.

On June 18, Mr. Beban stars in "A Roadside Impresario," which is a Pallas picture directed by Donald Crisp. It is in this picture that Mr. Beban uses the bear Bruno, concerning which numerous stories have emanated from the Pallas studio in the past few weeks. Among those in support of Mr. Beban are Adele Farrington, Julia Faye, Jose Melville, Harrison Forde, Fred De Vere and Fred Huntley.

"The Heir of the Ages" is a remarkable dramatic production starring House Peters which will be released on June 21. In this Pallas picture Mr. Peters is supported by such well-known players as Nina Byron, Eugene Pallette, John Burton, Henry A. Barrows and Adele Farrington.

These four extremely interesting contributions of Paramount Pictures during the month of June make the Pallas-Morosco portion of the month's releases an exceptionally desirable one.

MRS. CASTLE'S APPEAL NOT LIMITED TO BROADWAY

Astra Co. Takes Over New Studio for
Her Pictures

That Mrs. Vernon Castle's drawing power is not limited to Broadway is an admitted fact, and in this connection, J. A. Berst, vice-president and general manager of Pathe, says:

"Everybody on Broadway knows Mrs. Vernon Castle, the best dressed, best advertised woman in America. But she is equally well known in the small places where the word 'Broadway' means nothing.

"Everett, Washington, is about as far away from New York as a place can be on this continent, but the people of that small and distant community know Mrs. Castle, and they are so enthusiastic about seeing her in pictures that Mr. St. Peter, manager of the Rose Theater Company, has written us as follows:

"Mrs. Vernon Castle is so well known that she cannot fail to 'pull them in.'"

"That is box office value, and is what we mean when we say that we have adopted a policy of box office stars only."

"Mrs. Castle under the direction of George Fitzmaurice" is a guarantee of pictures that will draw big patronage and please every one who sees them in the opinion of Pathe officials.

The activities of the Astra Film Corporation have increased at such a rate that the company has outgrown the Pathe studio in Jersey City, and arrangements have been made to take over the Solax Studios at Fort Lee for the Castle productions. Here George Fitzmaurice and Frank Crane, who has just been engaged to work in conjunction with him, will be given a free hand, and Mr. Fitzmaurice says that with every resource of the studio directed to making perfect Castle pictures he will have a very efficient organization.

"MATERNITY" CURRENT RELEASE OF WORLD

Other Announcements of Brady-Made
Films

The current release of World Pictures Brady-Made is "Maternity," of which Alice Brady is the star player. Of this singularly gifted young screen actress a famous director said the other day: "If I could have my choice of all the motion picture stars under a five years' contract, I would choose Alice Brady. Many of the stars have reached their zenith and must either stand still or go back, but Miss Brady improves with each personation—and of course her popularity widens steadily under this condition. She is the best investment I can see in this business at present."

For his first vehicle as a motion picture star Montagu Love will have "The Brand of Satan," the principal personage of which has a double personality. Featured with the actor in "The Brand of Satan" are Jerda Holmes and Evelyn Greeley, the latter a World-Pictures "find" of genuine worth.

Carlyle Blackwell, June Elvidge and Dion Titherage, in "The Crimson Dove," will be next week's publication by World-Pictures Brady-Made.

Kitty Gordon's next picture play, "The Beloved Adventuress," now very nearly finished, will not be published until mid-July.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is this Mirror's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

CARL LAEMMLE



WITH the independence of photo-play producers, of exhibitors, of everyone, in fact, at all concerned in the motion picture business, becoming more and more a recognized fact, the days of the fight for liberty are seldom recalled. Wealth and entrenched power were on one side; determination and fighting spirit on the other, and for several years it was a hard battle, terminating in a truce that broke the domination of the greatest combine the industry has ever known.

Carl Laemmle, more, perhaps, than any other individual, stood for independence—the rights of the small manufacturer with a limited capital and unsupported by the all-powerful combine, to make pictures and show them without interference. Mr. Laemmle started in an unpretentious way to found a profitable business, and through frequent storms that disrupted partnerships and cleared the way for new alliances, has become the guiding influence in one of the strongest organizations in the industry.

First of all, Mr. Laemmle stands for the spirit of liberty, and following that, as president of the Universal Company, he represents the strength of the short program picture for the small exhibitor.

As the first president of the Motion Picture Distributing and Sales Company, out of which the Universal and Mutual

companies sprang, he naturally took a leading part in the struggle to withstand the Motion Picture Patents Company. To Mr. Laemmle belongs the distinction of being the first man to be enjoined from using an Edison camera. This was in 1910, when, in order to continue making pictures, it became necessary to move the company to Cuba.

During the years following, Mr. Laemmle and his associates, among them C. A. Bowman, P. A. Powers and W. H. Swanson, steadily increased their influence, and were a potent factor long before the so-called trust had been shorn of its power by the Supreme Court decision.

Speaking confidently of the permanent usefulness of the program picture, Mr. Laemmle said that two-thirds of the resources of Universal are being devoted to the manufacture of short pictures, for which there is a steady demand, especially from exhibitors in small towns. He regards the state rights method of distribution as admirable for features of extraordinary quality, permitting of exceptional advertising, but feels that no company can feel confident of producing such pictures week after week. The special war tax on producers and exhibitors he considers a serious burden that may necessitate a readjustment in admission prices at many theaters, where even the present profits are small.

N. Y. STRAND FIRST TO SHOW GOLDWYN FILMS

Proprietors Sign Contract for Entire First Year's Output of
Company

The Strand Theater will be the first New York Theater to show Goldwyn pictures. Mitchell H. Mark and his associates, owners of the Strand, and Harold Edel, managing director, signed a contract this week with Goldwyn Pictures Corporation for the entire first year's output of twenty-six Goldwyn productions.

This means that every second week in the year, beginning in September, the Strand will present to metropolitan audiences the famous stars of Goldwyn in pictures upholding the screen ideals of Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins, Margaret Mayo and the remarkable group of screen and stage special-

ists with which they have surrounded themselves.

Mr. Mark and his associates are not merely owners of the Strand. They operate a chain of important theaters in New York State and New England. Their entry into New York City was made at a time when motion pictures were regarded as but a cheap form of amusement by playgoers.

The Goldwyn organization, beginning in September, will take an active part with the management of the Strand in devising an individualized type of showmanship to accompany the presentation of Goldwyn pictures.

IN FOR GOOD RUN

Strong pre-release bookings presage a good run for "The Night Workers," the Essanay feature which is scheduled for release through the Kleine-Edison-Selig-Essanay service May 21. Trade showings of this picture, which presents the serious side to the fascinating night life of a big city, are now in progress at all K.E.S.E. branch offices.

W. C. DOWLAN HERE

Wm. C. Dowlan, formerly a director for American-Mutual, and who staged pictures featuring Richard Bennett and Mary Mills Minter, is in New York on a visit, and is looking over the ground with a view to forming new connections in the industry.

MOON COMPANY ACTIVE

The Moon Producing Company, with headquarters in the Ordway-Building, Newark, N. J., is at present making one reel comedies featuring Oscar Johnson. "The Man With a Thousand Faces." The company has already produced several pictures written and directed by F. Harry Smith, the titles of which will be announced in the near future.

Moon comedies will be released one a week on one of the leading programs. Supporting Mr. Johnson, the comedian, will be Marian Martin, Rose Conford, Mary Margaret, Maybell Peters, Lillian Watson, Al. Lindenberg, Donald Spencer, Fred Carson, Honores Alba and many others well known in the motion picture industry.

BESSIE BARRISCALE ON TRIANGLE PROGRAM FOR THE YEAR

Several Productions Completed for Future Release

Throughout the current year Bessie Barriscale will be seen on Triangle program. As previously stated by Triangle officials, a number of unusual productions starring Miss Barriscale are being completed at the Kay Bee studios in Culver City under the personal supervision of Thomas H. Ince, prior to the expiration of her contract. "The Snarl," released May 6, is the most recent of these to be shown. "Bawbs o' Blue Ridge" follows, June 3, and every month thereafter until the end of the year, a Bessie Barriscale feature will be available to Triangle exhibitors.

The fact that Thomas H. Ince has given his personal attention and most mature judgment to the creation of these plays is a guarantee of their superior quality.

Bessie Barriscale has been one of the big box office attractions of the industry since the formation of the Triangle. Up to the present she has appeared under the supervision of Ince in twelve Kay Bee productions. These are "The Green Swamp," "The Golden Claw," "Honora's Altar," "The Last Act," "Bullets and Brown Eyes," "Not My Sister," "The Sorrows of Love," "The Payment," "Home," "Plain Jane," "A Corner in Colicena," and "The Snarl." Her forthcoming Kay Bee releases will add materially to her following and at the same time will be one of the main factors in keeping the Triangle program in a position of leadership.

WHY MADGE KENNEDY ENTERS FILMS FOR GOLDWYN

Actress Tells Her Reasons for Deserting
"Legitimate"

Madge Kennedy, Goldwyn Pictures star, once said:

"I never will act for the movies—no, never!" For a long, long while she held fast to this declaration. But finally she had a change of heart, as the picture-loving public learned when her long-term contract to appear in Goldwyn Pictures was announced. And there were real reasons for the change.

They were not financial reasons. "Motion picture men with long contracts and big salary lists never could tempt me," she said. And indeed what need had she, a girl before whom the stage door to success had opened wide in a record time, and to whom already the managers were accustomed to pay a star's share of the proceeds from successful farces—what need had she to change her mind for purely financial considerations?

It was the opportunities offered by motion pictures for growth and for development for solid achievement and for varied experience that drew Madge Kennedy into the charmed circle of the pictureplay world.

"Not to have to play one part for a year, or perhaps for two or three years—that will be such a relief!" said Miss Kennedy.

ESSANAY PREPARES TO AID U. S. IN WAR

Forms Reserve Company Which Is
Drilled Regularly

In preparing to aid Uncle Sam in the great war, Essanay is taking a leading place among film companies. In addition to individual services volunteered by several stars of this organization, one company of reserves has been formed and now is being drilled daily, and at least two more companies are in the process of organization.

Marguerite Clayton, the star in Essanay's "Is Marriage Sacred?" series, and later in "The Night Workers," has arranged for an intensified course in nursing which she plans to take next month during her vacation.

While Bryant Washburn has taken no steps as yet to offer his services to the Government, this star has announced his readiness to answer his country's call whenever that may come.

A regular army captain, former assistant director at Essanay, is drilling the first reserve company.

C. H. BRISTOL BACK

Triangle Advertising Manager Returns
from Coast

C. H. Bristol, advertising manager of the Triangle Distributing Corporation, has just returned from a two weeks' trip to the coast, where he visited the studios producing Triangle-Ince plays and Mack Bennett Keystone comedies.

In commenting on his trip Mr. Bristol stated that he was particularly impressed with the efficiency and attention to detail that is practiced at the Triangle-Ince studios. These studios are operated as efficient manufacturing establishments in which the utmost attention has been given to engineering details and to the establishment of systems which mean production and economical operation.



RALPH HERZ.
(Selig.)



ANITA STEWART.
(Vitagraph.)



NANCE O'NEIL.
(Mutual.)



WARNER OLAND.
(Pathe.)

RALPH HERZ TALKS OF HIS "SERIOUS" PAST

Selig Star in New Red Seal Play Tells of His Career

That the serious side of a comedian's life is generally his past, is a saying exemplified at least in the case of Ralph Herz, who appears in the Selig Red Seal Play, "The Mystery of No. 47," released in K.E.S.E. Deiving into his theatrical past, shows that he acted seriously, actor-managed semi-seriously and managed disastrously; and furthermore prepared for anything but comedy by a long course at Cambridge University. "It was many years before I was able to live down my university preparation for life," said Mr. Herz. "I began by playing a role with Cyril Maude in 'The School for Scandal' in 1900. My success went to my head with subsequent consequences to my pocketbook, for I thought with the experience I had I was quite capable of producing plays myself. However, I showed more discretion in choosing plays than I did in choosing a partner, for just as the proceeds of 'Divorcons,' which was my first venture, had become such as to insure me peace with my creditors, my partner ran off with the proceeds, with the result that I again looked the footlights in the face instead of in the back.

"I returned to acting again and came to America with Mrs. Patrick Campbell in 'Aunt Jennie,' 'The Joy of Living,' and 'The Second Mrs. Tanqueray.' Just as straight drama was about to claim me for its own I appeared in a comedy role in 'Miss Dolly Dollars,' and made such a hit that I was unable thereafter to secure anything but roles of this kind. After a period of bitter disillusion by finding myself a comedian instead of an exponent of the serious drama, I recovered my vanity by finding myself a success in a series of comedies such as 'The Tourists,' 'The Soul Kiss,' 'The Whirl of the World,' 'A Pair of Sixes,' and 'Ruggles of Red Gap.' I think I have played in enough comedy roles to quite cover up my past as a serious actor."

HIRAM ABRAMS ENTERTAINS

(Continued from page 20)

Many humorous happenings naturally occurred. At the parade in the auto with Roscoe Arbuckle sat Walter Moulton, a local fat man, weight, 550 pounds, which made Arbuckle's 200 odd pounds look insignificant. The crowd eagerly looking for "Fatty Arbuckle" were consequently unable to identify their favorite and along most of the route he passed quite unrecognized.

The Portland Team, while victors the day previous over the Lawrence team, at Lawrence, did not win their first home game. Crowds were found at all stops en route and the people eagerly scanned the guests' faces to recognize their screen favorites.

Mr. Abrams certainly gave his friends an ideal trip. Every consideration was extended to them from the moment he became their host until he brought them back delighted and appreciative to New York.

A notable gathering journeyed north as his guests among whom were:

Adolph Zukor, Roscoe Arbuckle, Jesse L. Lasky, Walter Moore, Joseph Engel, Walter E. Greene, William L. Sherry, Eugene Zukor, Albert Kaufman, Ralph Kohn, Joseph Schenck, Louis J. Selznick, Marcus Loew, Lou Adler, Jack Eaton, H. E. Hawkenson, E. M. Gattie, C. F. Zittel, C. F. Zittel, Jr., Julius Steger, Ruben Samuels, Arthur D. Streibins, Joseph Pincus, Max Speigel, Milard H. Ellison, Charles E. Moyer, Mark J. G. von Hinderberg and wife and child, George E. Mosser, Paul M. Herrold, Edward H. MacManus, John C. Flinn, Marshall Nellan, Norma Talmadge, Sophie Barnard, John C. Flinn, Edwin Bowes, A. B. Levy, John Conscience, Dr. R. Marco, James Hoff, Lyman O. Fliske, T. O. Eltonhead, Charles Condon, Jack Horan, Meyer Epstein, and a number of others.

JANE COWL PACKS HER TROUBLES

By Alison Smith



JANE COWL.
A Goldwyn Star.

There is something about the name of Jane Cowl that one instinctively links with partings at twilight and the shadow of prison bars and other old unhappy far-off things that are sweetly tinged with melancholy. As I waited outside her dressing-room, dodging irate stage hands and falling scenery, I unconsciously prepared myself to meet a gently drooping figure with what the fiction writers call "a world of pathos in her dark eyes."

That is why, when she called to me to come in, instead of beginning the interview in the correct, orderly "what-kind-of-roles-do-you-like-best" manner, I blurted out, "You don't look a bit sad."

"I'm not sad," she flashed back, quite as if that were the right way to begin. "Of all the absurd stage traditions that melancholy reputation of mine is the most ridiculous. I am hopelessly, prosaically cheerful. I am even one of those unpopular persons who is cheerful before breakfast. But just because my first success was 'Within the Law' and was followed up by 'Common Clay,' I have been identified with all the sobbing heroines in history. Then, as a last straw, I am featured in the last Cohan Review as 'Crying Jane.' If you only knew how that name has stuck to me," she added plaintively.

"'Lilac Time' is full of exquisite comedy," I suggested, soothingly.

"'Lilac Time' couldn't be entirely tragic in spite of its somber theme," she told me. "It takes its tone from the song that the English hero teaches the French heroine. 'Pack all Your Trouble in Your Old Kit Bag.' It is all about pluck and uncompromising sacrifice and a stiff upper lip. I believe in that. You see I really am an optimist."

"Are you optimistic about the moving pictures?" I asked, remembering suddenly that this was what I had come to find out.

"I haven't always been," she admitted. "At first I was unfortunate in my selection of films and the crudity and obviousness of some of the pictures annoyed me beyond words. For so many years the industry was still merely a scientific curiosity only one degree removed from the films where the action consisted in a crowd chasing a bull down roads and up mountains. But in late years a number of far-seeing companies have changed all that as I realized when the first Goldwyn pictures were shown me. A company of that type has brains back of it and imagination and a

sense of proportions which has lifted the work with the films out of the experimental stage and into the realm of real art.

"It is easier to talk about all this than to realize it in your own work before the camera. Before my experience at the studio I had no idea of the difference in method used in acting before the screen. It requires an entirely distinct mental attitude to reproduce in cold blood the emotions that on the stage are stimulated by the magnetism between an actress and her audience. It brings one up with a shock to be told to 'hold that please,' just after you have finished an impassioned plea for the life of your lover or to register again and again a gesture or expression which was at first spontaneous."

I recalled E. H. Sothern's statement that, while acting for the screen he deliberately thought only of getting the emotion over to the audience instead of feeling the emotion himself and losing himself in the character as he did on the stage.

"It is exactly like that," she agreed. "Only of course the reception of the audience is denied you. Denied or spared as the case may be," she added darkly. "I haven't felt stage fright for some time, but I am sure I will be a bit nervous when I go into the projection room to see my first picture. There is something so final about a film."

"Will they give you weepy scenarios?" I asked, with the assurance that if they did the tears would not be paraffin.

"They are going to give me human scenarios," she answered, cryptically. "The only reason for acting anywhere is to make a real character come to life before the eyes of the audience. If I can make them cry over her, so much to the good, but I don't want to feel that I am expected to play nothing but blighted beings. I don't intend to start my moving picture work on these lines if I have to do a Keystone comedy to prove that I have a sense of humor."

I was still fascinated at the vision of Crying Jane turned Pollyanna. "I should think you would identify yourself with the sobbing heroines until you felt that you were like that," I told her. "I don't understand how you throw off that attitude after working with it every night for months. How do you keep yourself from feeling that you are really like Mary Turner or Ellen Neal?"

Just then the call-boy opened the dressing room door and we caught from the orchestra the strains of the brave little tune that gives its keynote to "Lilac Time." We both laughed.

"I pack all my troubles in my old kit bag," said Miss Cowl. "And smile."

MR. AND MRS. WOODS COME EAST

Mr. and Mrs. Frank E. Woods will arrive in New York this week from California. The discontinuance of activities under the Fine Arts name leaves Mr. Woods at liberty, and while he has not decided as yet upon his future plans, he states that he has several propositions under consideration. En route via the Northern Pacific Mr. and Mrs. Woods stopped in many of the principal cities.

SEENA OWEN AS ROUGH RIDER IN NEW TRIANGLE

"Madame Bo-Peep" Gives Her Fine Opportunity

Seena Owen proves her athletic prowess in "Madame Bo-Peep," her new Triangle picture. In this drama she runs the gauntlet of athletic achievement and acquires herself with championship honors.

"Madame Bo-Peep" has to do with the adventures of a society butterfly of the "heart-breaker" type, who becomes the resident owner of a western sheep ranch by a freak of fate. Naturally her arduous duties in this capacity give her plenty of opportunity to demonstrate her athletic prowess. She rides a bucking broncho, swims across a lake when the horse beneath her becomes mired in quick sand, races down the side of a mountain and engages in a hand-to-hand encounter with a villainous assassin, fights another pitched battle with an unwelcome suitor on the rear end of a speeding train and participates in scores of violent and thrilling situations.

Miss Owen's display of horsemanship is not surprising when one knows that she was born on an Oregon cattle ranch and learned to ride when she was a small girl. She is not of the athletic type, however, and in the early part of the picture, when she is seen as a pampered society darling, it is quite astonishing to watch her development in the course of the screen story and realize that the same girl is playing the part portrayed by Miss Owen.

DROP SELIG-TRIBUNE

Selig World Library Takes Place of News Reel

The Selig-Tribune the news reel that has been released twice weekly through General Film Service is to be discontinued, effective Thursday, May 10, according to a statement issued at the Selig offices.

William N. Selig was discussing the Selig World Library, the new weekly feature film to be released every Wednesday in General Film Service effective May 16. "We need more moving pictures of the educational variety," he said. "By educational films I do not mean dry and monotonous pictures, but films both entertaining and educational. I receive many letters in my daily mail, the letters being written by educators who are pleading for more pictures beneficial from an educational standpoint. They ask for motion pictures which they can recommend in the classroom. 'Give us a service so we can inform our pupils that a picture thus-and-so is advertised for the theater this evening. I want you all to go and see it and we will discuss tomorrow in class what the picture presented.'"

SHINN WITH GOLDWYN

Goldwyn Pictures Corporation has engaged Everitt Shinn, the famous American illustrator and one of the world's highest-paid artists, to become a member of its production staff in association with Arthur Hopkins, chief of Goldwyn productions. Hugo Ballin, the noted mural painter, and other technical experts of high rank in pictures.

Everitt Shinn is known by his work to millions of Americans, having long been an illustrator of the better type of American magazines, and his advent into the Goldwyn organization means that the services of a great artist are placed at the disposal of this new motion picture organization.

HENRY KING DIRECTS GAIL KANE

Henry King, one of the best known directors in the motion picture world, has been engaged by the American Film Company to direct Gail Kane productions. Mr. King will start work immediately producing "The Woman in Black," a thrilling drama of love and war, which will be released through Mutual.

Mr. King is best known for his direction of "Little Mary Sunshine" and the serial "Who Pays?"



MADGE KENNEDY.
(Goldwyn.)



KATHLYN WILLIAMS.
(Paramount Pictures.)



WILLIAM S. HART.
(Triangle.)



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CHARLOTTE IVES.
(Edw. Warren Productions.)

FRANCES MARION WRITES FOR FAMOUS

Well-Known Photoplay Author to Prepare "Rebecca" for Mary Pickford

Jesse L. Lasky has engaged Frances Marion to write and prepare special features for Famous Players-Lasky. She is author of numerous successful screen plays and was formerly head of the World Scenario Department. In her new capacity she will divide her time equally between the eastern and western studios. Her first work under the new arrangements will be the adaptation for the screen of "Rebecca of Sunnybrook Farm," in which Mary Pickford will appear as the star.

Miss Marion, in an experience as a scenario writer extending over several years, has written photodramas or made adaptations for such widely known stars as Miss Pickford, Dustin and William Farnum, Robert Warwick, Alice Brady, Marguerite Clark, Clara Kimball Young, Ethel Clayton and others. It was she who prepared "The Poor Little Rich Girl" for the screen.

George Middleton, the well known playwright and author, is devoting a large portion of his time to the creation of original

screen ideas and has already written seven photoplays for the Famous Players-Lasky Corporation. "Sleeping Fires" has already been produced by Famous Players with Pauline Frederick in the stellar role. "The Girl at Home" has been screened by Lasky with Vivian Martin and Jack Pickford as co-stars, and there are now in the course of production at the various studios of the company three other stories from the pen of Mr. Middleton.

Mae Murray is at work on "At First Sight" at the Famous Players studio; Fannie Ward is completing "Her Strange Wedding" at Hollywood and House Peters and Kathlyn Williams are finishing "The World Apart" at the Morosco studio. Pauline Frederick is beginning work upon "A Wife's Strategy," which was originally presented on the stage with Margaret Anglin in the stellar role. "The Power of Pity" has been purchased by Famous Players-Lasky and the production of this story will begin in the near future. According to report it will be an exceptional film.

MEXICAN BANDIT ROLE FOR HAYAKAWA

Noted Japanese Actor to Play New Sort of Character in Lasky Picture Soon to Be Released

Sessue Hayakawa, the Japanese screen star of the Lasky company, has played Hindus and other Orientals several times, but his first appearance as a Mexican will be in "The Jaguar's Claws," released June 14. He will be a bandit and the role is said to be unusually picturesque. This picture also marks the return of the delightful little Marjorie Daw, the protégé of Geraldine Farrar, to the Lasky studio after a long period spent at school and with private tutors. If ever a cast was entitled to recognition under the "all star" cate-

gory, the cast of "The Jaguar's Claws," which includes Marjorie Daw, Fritzie Brunette, Mabel Van Buren, Tom Moore and Tom Forman, certainly qualifies for that distinction.

The story was prepared for the screen by Beatrice De Mille and Leighton Osmun from an original story by William M. McCoy. It was directed by Marshall Neilan, the youngest of the Lasky directors, who is rapidly establishing a reputation for splendid productions. The settings are said to be of exceptional interest.

KIPLING AND GILBERT PARKER STORIES TO BE SCREENED BY PATHE

J. A. Berst Declares Stories to Be More Important Than Anything Else

According to General Manager J. A. Berst, of Pathe exchange, "Stories are more important than stars, directors and details of production, in the success of motion pictures." He adds: "I should rank the four elements of a good photoplay in the order I have given. The test of a picture is its box-office value, and in reaching the conclusion that a strong story is paramount I have been guided by a careful analysis of present-day conditions."

As proof of the attention Pathe is paying to getting good stories, Mr. Berst points to the program mapped out for the company in the near future. It includes photoplays based on the work of the foremost authors and playwrights of the world, among them Rudyard Kipling and Sir Gilbert Parker.

The Kipling story, soon to be produced, is "The Naulakah," which is probably chief among this famous writer's novels in its screen possibilities because of its quickly-moving plot.

By an arrangement with A. H. Woods, Pathe has obtained the motion picture rights for the notable theatrical successes achieved by this manager. Chief among them is "The Yellow Ticket," the stirring Russian play that was the hit of 1914. "The Yellow Ticket" will be produced early

in the Fall, with a famous star appearing in the leading feminine role. It is expected to prove a genuine success.

Other A. H. Woods plays chosen for film production in the near future are "The Power of Money," which was seen in New York and on the road six years ago; "The Other Woman," a Blanche Walsh vehicle four years ago; "The Narrow Path," seen at the Harris Theater, New York, the same season and "Wanted—Jim Bennett," not yet produced.

"I am convinced," Mr. Berst went on, "that no feature or serial can be classed as 'good' unless the story really is good. The motion picture, as has been said frequently, is the literature of the screen. Therefore, we can compare a picture to a novel. The public would certainly rather read a powerful novel with bad illustrations than a poor novel with fine illustrations."

The film producing department, which passes on all our pictures before they are accepted for release on our program, is under instructions not to pass any photoplay unless it has the fundamental requirement of a story that will hold the spectator from first to last, regardless of external aids that the director and cameraman, through their skill, may supply."

KITTY GORDON BURNED

While acting the part of a Belgian refugee in a film drama for the World Film Company, entitled "The Beloved Adventure," in an open field near Fort Lee, N. J., last week Kitty Gordon got too near a bomb, which exploded unexpectedly, setting fire to her dress. Her legs and arms were burned and she lost most of her eye-

lashes and eyebrows. At the time she was fulfilling the requirement of the scenario, rescuing Pinna Nesbit from a band of marauding Prussians.

William A. Brady, who was directing the big scene, and several men in the part beat out the flames and the actress was taken to her home at No. 50 West Sixty-seventh Street, where she received medical attention.

TWO MUTUAL STAR PRODUCTIONS MAY 21

Marjorie Rambeau in "The Mirror" and Jackie Saunders in "The Checkmate" Head List

"The Mirror," starring Marjorie Rambeau and "The Checkmate" in which Jackie Saunders appears, are the features of Mutual's program May 21.

Marjorie Rambeau as a headliner means a crowded house, so the exhibitor should see to it that the public is well informed of the fact that she is the star in "The Mirror."

"The Checkmate" gives two phases of Jackie Saunders as she plays a dual role of twin sisters.

"Mistaken Identity" is the title of Chapter VII of "The Railroad Raiders" featuring Helen Holmes.

"Two Crooks and a Knave" is the title of the next of the "Jimmie Dale, Alias the Grey Seal" stories released May 23, in which the Grey Seal upsets the plot of two crooks to steal the chart of a mine and \$30,000 from a poor charwoman.

On May 21 will come to the screen the second of the La Salle comedies, "Chubby Inherits a Harem."

"Two of a Kind" is the Strand comedy in which Billie Rhodes keeps the agile Jay Belasco in a ferment of activity. This will be released on May 23.

The Cub comedy contribution on May 24, featuring George Ovey, is "Jerry Joins the Army," a very timely topic at this period of upheaval.

"Flirting With Danger" is the Vogue laugh maker scheduled for May 26. Paddy McGuire, John Oaker, Harry Harkins, Myrtle Lind, Mary Jones and Larry Bowes appear in the cast.

"Mutual Tours," ready May 22, is an echo of the war showing the great fortress, the British guardian of the gate between the Atlantic and the Mediterranean; river life on the Marne before the war; Cadix, Spain, and Martinique, West Indies.

"Mutual Weekly" will come to the screen on May 23.

"Reel Life," scheduled for May 24, has five interesting sections.

TWO CHAMBERS STORIES FOR VITAGRAPH

"Who Goes There?" and Another Earlier Effort to Be Screened as Result of Vote

As a result of a vote cast by exhibitors "Who Goes There?" one of the latest novels of Robert W. Chambers and "Anne's Bridge and Between Friends," an earlier effort, probably will be two of the Chambers novels to be screened by Greater Vitagraph under its contract with the widely known novelist which gives the Blue Ribbon pro-

ducers the right to screen six of the Chambers' novels.

As a result of the request for co-operation by the exhibitors 917 votes have been cast up to May 9. These represent replies from 153 exhibitors, most of whom are in business in the territory adjacent to New York.

TRIANGLE FEATURES

Jack Devereaux and Bessie Barriscale are the stars of the Triangle feature releases for the week of June 3. Jack Devereaux appears in a comedy of rapid action and high spirits entitled "American—That's All!" The story was written by Robert Shirley and directed by Arthur Rosson under the personal supervision of Allan Iwan. Thomas H. Ince presents Bessie Barriscale in a Kay Dee production of life among the remote districts of the Southern mountains, known as "Bawba o' Blue Ridge," written by Monte M. Katterjohn and directed by Charles Miller.

PLAYS OPPOSITE BILLIE

Tom Meighan to Have Leading Role with Miss Burke

Thomas Meighan, who has appeared opposite Pauline Frederick ever since his arrival in the East from the Lasky studio at Hollywood, has at last transferred his allegiance to Billie Burke and will play the leading role in Miss Burke's first Famous Players-Paramount picture, "The Mysterious Miss Terry," which is now in the course of production under the direction of J. Searle Dawley.



SYLVIA BREMER IN BEACH ATTIRE.
She is a Triangle Player.

Photo by Ince studios.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



THE BUSY EXHIBITORS

A new theater is to be built in Albany, according to plans just completed by Fred Wright, an old showman of Albany formerly connected with the Clinton Square Theater. The house is to be on North Pearl Street and will seat 1,800 people. Paramount pictures are to be featured.

The Orpheum Theater at Oelwein, Ia., managed by Laramore and Eller, is now known as the Plaza Theater.

The Grand Theater at West Liberty, Ia., owned and managed by B. B. Davis, has been sold to W. T. Middleton, who will conduct the theater along the same policy as was established by Mr. Davis, running Paramount Pictures.

Another community in Kansas has just reason to be proud of its brand new theater. A young man by the name of H. E. Crabtree set about the construction and equipment of a theater so that the people of Kinsey would not only get first-class program, but the presentation would be equal to the best.

Mrs. Millington, manager of the Crystal Theater, Ottawa, Kansas, suffered the loss of her theater by a fire the latter part of March, but this did not discourage Mrs. Millington, for she immediately set about rebuilding a theater which embodies all the modern features in construction and equipment. This theater opened May 10.

The Wonderland Theater at Hastings, Nebraska, managed by Mrs. Ida M. Walden, has undergone a complete remodeling, decorating, draping, lighting and ventilating repairs. The Wonderland has a seating capacity of about 600 and is situated in the heart of a prosperous Nebraska city, having a population of about 10,000 people.

Dr. C. W. Wyman has purchased the Missouri Theater from B. W. Biewitt. The Wyman has recently moved to Kansas City from Kirksville and the doctor is ably assisted in the management of the Missouri by his wife.

W. R. Howat, manager Airdome Theater, Plainville, Kansas, has arranged to give a series of benefits for the boy scouts. These are given every Thursday night, at which time the Paramount pictures are shown. Mr. Howat also has two other Paramount pictures during the week, one on Friday night, at which time he shows a Paramount feature production and Burton Holmes' travels. The other on Saturday night with a Paramount-Bray Comedy Cartoon.

Nippa and Sebastian, managers of the Opera House at Paris, Mo., have been compelled to close their theater because of contagious diseases. The officials of the city thought it best to close all public gathering places, even including the schools and churches for a short time.

Julius A. Fremon, auditor of a lumber railroad line running out of Piedmont, Mo., is a public-spirited business man and decided that the good people of Piedmont were entitled to a better grade of motion picture entertainments, and erected a well-constructed and modern building, and equipped it with the latest projection, ventilation and lighting features.

C. L. Martin, of Pierce City, Mo., has recently closed his old theater and opened a brand new one, which is named the Princess. Mr. Martin is capably assisted by his sister, Ada Martin, who is at present looking after the theater while Mr. Martin is making a trip to Colorado and California.

Mr. Martin has recently adopted the policy of a "Family Group Night" and is doing so has secured the co-operation of Perry Carmichael, Superintendent of Schools. A percentage of receipts are given to a school fund.

In arranging a plan like this, the school has agreed to sell so many tickets, which assures Mr. Martin that his attendance will be materially increased and he will feel well justified in such co-operation. These benefits are given on Friday nights and Paramount pictures are used.

The Princess has a seating capacity of about 500 and is open three nights each week.

Monte Crews, of Fayette, Mo., manager of the Alamo Theater, has started to edit a monthly house organ. It is an eight page, size 8 1/2 x 11, printed on a good stock of white paper, and the make-up and printing shows careful preparation on the part of the printer.

Every live exhibitor has a pet hobby about his theater. With some it is projec-

MINER'S THEATER FOR FILMS

Old "Variety" House on Eighth Avenue Is Leased

Criterion Theater Company, Walter Rosenberg, president, manager, of the Savoy Theater at 112 West Thirty-fourth Street, leased from the Henry C. Miner estate Miner's Eighth Avenue Theater for a term of five years commencing Sept. 1, 1917. Mr. Rosenberg will entirely remodel these premises, redecorating, reseating and overhauling the house completely, installing a modern pipe organ, and will conduct the theater as a high-class motion picture house.

William Volk leased from Rebecca M. Otten for twenty-one years the northwest corner of Tenth Avenue and Forty-sixth Street, a plot, 50x100.2, which is to be improved with a moving picture theater to cost approximately \$50,000. The two three-story tenements now on the plot will be razed to make way for the theater, which will be two stories high. The Occidental Theater Corporation will lease the building from Mr. Volk. The theater will be erected from plans by S. Levingston.

tion, others the music, others their program, etc. Frank Newman, manager of the Royal, Kansas City, Mo., has his hobby. It is his orchestra, which is under the direction of Leo F. Forbstein. Mr. Forbstein's orchestra consists of ten pieces and is without doubt one of the most capable orchestras in this section of the country, and perhaps equal to any of its size found in any theater in the United States.

Roy Sweetland, manager of the Sixth Street Theater, Hiawatha, Kansas, has just recently given the school girls' basketball team a benefit, at which time the Famous Players-Paramount production, "Hulda from Holland," was the attraction. The girl members of the team were dressed like the little Dutch girls from Holland and acted as ticket sellers, takers and ushers, besides they sold several hundred extra seats. Altogether, the affair was highly successful and Mr. Sweetland has favored us with a photograph showing the girls who were so active on this special occasion.

The Criminal Prison Hospital at Danamora, N. Y., has adopted motion pictures as a means of entertainment for its inmates. Paramount pictures are shown exclusively.

The Woman's Forum presented at the Rialto on Friday morning, May 11, an unusual entertainment called "The Forum Follies" for the benefit of its Practical Philanthropy, Educational and Patriotic Fund. The programme consisted of vaudeville, the Forum Community Chorus in song numbers, and some selected motion pictures, all presented under the direction of Mr. Rothapel, of the Rialto. The performance started at 10:30 o'clock.

FROM EXCHANGE TO THEATER

MINNEAPOLIS, MINN. (Special).—H. C. Address has been made manager of the Lyric Theater, which was recently acquired by Finkelstein & Ruben. Mr. Address has been city salesman for Vitagraph's Minneapolis exchange and previous to that was manager of the International Film Company. He has also had experience as manager both in the legitimate and picture fields. The Lyric hereafter will be run under the same policy as the other Finkelstein & Ruben picture houses. The best features obtainable in the open market will be placed there. Features will run a week when their popularity warrants it, starting Sundays; otherwise the usual mid-week change will be made on Thursday. An orchestra of eight pieces has been installed under the direction of Ward Allen, and attractive stage sets are being arranged by Mr. Address. Pictures will be shown from 12 noon until 11 P.M.

ENTERTAINS FRENCH TARS

Through the invitation of Manager Edel, of the Strand Theater, 400 officers and sailors of the visiting French steamships *La Lorraine* and *Admiral Aube*, which brought the French Commission to the United States, witnessed a performance at the Strand last week. Mr. Edel made some alterations in the program calculated to be of special interest to the visiting warriors. Mlle. Rosa Lind, late of the Grand Opera, Paris, sang a French war song entitled "The Soldier's Dream," instead of the number scheduled on the program. An invitation to witness the performance was also extended to Hon. Henri Colran, the French consul. The officers and sailors marched in a body to the theater.

RAISE ADMISSION PRICES

For the engagement of the initial Douglas Fairbanks-Artcraft release, "In Again—Out Again," the Coliseum in Seattle raised its admission price from fifteen to twenty-five cents. This is the first time in the history of the million-dollar playhouse that it has changed its admission price schedule, the other Seattle theaters charging no more than fifteen cents for all seats except boxes. A record-breaking attendance was evidenced at the Coliseum as a result of the Fairbanks engagement.

PLAN SCREEN CLUB

CINCINNATI, O. (Special).—Representatives of various women's organizations of Cincinnati met with members of the Associate Film Exchanges of the Chamber of Commerce and the Motion Picture Exhibitors' League at the Chamber of Commerce to consider the formation of the Screen League of Cincinnati.

I. W. McMahon was elected temporary chairman. Another meeting will be held soon.

TO AID RECRUITING

Louisville Film Ball to Bring Enlistment

LOUISVILLE, KY. (Special).—For the purpose of enlisting a thousand recruits, which is the number required to place the First Kentucky on a war basis, a military movie ball, to be led by Francis X. Bushman and Beverly Bayne, will be given at the Jefferson County Armory, May 28. The net proceeds of the ball will be devoted to the benefit of the "Fighting First."

In order to stimulate interest in the forthcoming dance a campaign, which has been sanctioned by Col. William A. Colston, Lieut. Col. Robert J. McBryde, Maj. Dan Carrell, their fellow officers and the rank and file of the regiment, will be launched to-day that will enlist the services of Louisville girls desirous of aiding the soldiers who made such a splendid record on the Mexican border and are anxious to go to the firing line in France.

According to the plan designed by those in charge of the grand military movie ball, the girl selling the largest number of tickets and receiving the greatest number of votes in the "beauty contest" will become a member of the eligible class, from which some girl will be designated to represent Kentucky in a motion picture photo play that will be exhibited throughout the country.

The girl who becomes a member of the cast in the play, which will be known as "A Modern Maid of Orleans," will have all of her expenses defrayed from the moment she leaves Louisville until she returns from rehearsals at some city that will be named after the grand beauty contest and military movie ball at the Armory on the night of May 28.

GETS AROUND CENSORS

PITTSBURGH, PA. (Special).—In the Pitt Theater a picturization of Jules Verne's submarine romance, "Twenty Thousand Leagues Under the Sea," is attracting attention because a certain portion of the film eliminated by order of the Pennsylvania State Board of Censors has been staged by Mr. Patch with living players.

The scene represents a native woman of India standing herself to escape from a drunken white man. When it comes time for the scene the picture sheet is raised and living players enact the tragedy. The actors are Shuble Smith and Nan Albright.

PASS "CIVILIZATION"

BALTIMORE, MD. (Special).—A private view of "Civilization" was given recently at the Auditorium Theater before the Maryland Board of Censors and a few invited guests of the management of the theater. The Board passed the picture without any hesitation and it was later produced at the Auditorium for the first time in Baltimore.



FIRST NATIONAL EXHIBITORS' CIRCUIT AT ASTRA STUDIOS

Pathe Stars, including Mrs. Vernon Castle, Mollie King, Creighton Hale, aided in the entertainment, together with J. A. Berst, General Manager of Pathe; L. J. Gansler, C. R. Seelye and George Fitzmaurice. Exhibitors present or represented were: George Blaisdell, New York City; T. L. Tally, Los Angeles, Cal.; Harry O. Schwabe, Philadelphia; Stanley Mastbaum, Philadelphia; A. H. Blank, Des Moines, Iowa; Frank G. Hall, Newark, N. J.; Swanson, D. C.; Earl H. Hulsey, Dallas, Tex.; J. Eugene Pearce, New Brouse, Toronto, Can.; Jake Wells, Atlanta, Ga.; Nathaniel H. Gordon, Boston, Mass.; S. L. Rothapel, N. Y. City; James D. Williams, N. Y. City; Tom Moore, Washington, D. C.; John Poole, Washington, D. C.; Earl H. Hulsey, Dallas, Tex.; J. Eugene Pearce, New Orleans; J. H. Kunsy, Detroit, Mich.; J. Trendle, Detroit, Mich.; Emanuel Mandelbaum, Cleveland; Thomas Saxe, Milwaukee, Wis.; Robert Lieber, Indianapolis; Greater Theatres Co., Seattle; Claude Jensen, Butte, Mont.; Aaron Jones, Chicago; Turner & Dahnen, San Francisco; Bruce Johnson, San Francisco, Cal.

Rembrandt, N. J.

INDEPENDENT
FEATURES

The OPEN MARKET

STATE
RIGHTS



BENJAMIN CHAPIN.
As Lincoln.

"DEVIL'S PLAYGROUND" POINTS TO EVILS OF THE DANCE

Fraternity Films Promises an Unusual Feature

Containing, in addition to a sensational story of Broadway life amid the alluring atmosphere of afternoon dance parlors, a preachment against the dangers of public dancing to the morals of young and old of both sexes, "The Devil's Playground," from Fraternity Films, is said to be of more than ordinary interest.

The story is written around a wealthy business man with a son just growing into manhood, a struggling widow in reduced circumstances with a beautiful young daughter, and two fascinating women and a middle-aged man of affairs who find recreation in afternoon dancing.

Vera Micholena heads the cast, while such well-known artists as William H. Tucker, Robert Cummings, Harry Spingler, George E. Trimble and Dallas Tyler are prominent in the action. Harry McRae Webster, who staged the production, is said to have turned out a masterpiece of stage craft and the camera work by H. O. Carlton. It is claimed, is of unusual excellence.

SEES GOOD IN PICTURE

That "The Curse of Eve" will be largely instrumental in bringing about justice instead of condemnation for the girl who errs was the opinion expressed this week by Mrs. Luther K. Landers, the noted middle-western club woman and settlement worker, who passed through Los Angeles en route to the Orient in the cause of child welfare leagues. Mrs. Landers was one of the few specially invited guests who, at the solicitation of President F. E. Keeler, of the Corona Cinema Company, which produced this new state rights feature, enjoyed the privilege of being present at a private showing of the film.

FORMS SUPPLY MERGER

SALT LAKE CITY, UTAH (Special).—After being largely instrumental in the promotion of a merger of motion picture supply houses involving a capital of \$10,000,000, W. H. Swanson, owner of the American and Strand and other Western theaters, has just returned from the East. The merger includes the Swanson-Nolan supply houses, one of which is located in Salt Lake.

While East Mr. Swanson united with the First National Film Exhibitors' Circuit, a new organization designed to decrease the cost of film distribution.

Marguerite Clayton is being filmed in the role of an editress in Essanay's forthcoming feature, "The Night Workers."

"AUCTION BLOCK" IS RAPIDLY NEARING COMPLETION

Second Rex Beach Picture Is Story of Broadway Life

"The Auction Block," the second production of the Rex Beach Pictures Company, is rapidly nearing completion, and the final studio scenes will be taken in a few days at the Weehawken studio of the company. There will remain then but a few exterior scenes. Director Larry Trimble will take the company to Pittsburg to film a steel mill scene, which will be done in one of the big plants near the smoky city. It is expected that the production will be ready for exhibitors about September 1. The picture is far different from "The Barrier," or in fact any of the other Rex Beach stories, since it is a story of Broadway life with a chorus girl for the heroine. The principal roles are played by Ruby De Remer, Tom Powers, who is also acting the principal role in "Oh, Boy!" Walter Hitchcock, Florence Deshon, Dorothy Wheeler, Florence Johns, Ned Burton, Charles Graham, Alec Francis, Bernard Randall and Francis Joyner. The handling of the second big feature of the Rex Beach Pictures Company is still in doubt, although there is some conjecture that it may be distributed by Lewis J. Selznick, since Selznick now controls the distribution rights to "The Barrier."

TAKING A VACATION

Mr. and Mrs. Edgar Lewis Are at Atlantic City

Mr. and Mrs. Edgar Lewis have gone to Atlantic City to rest after the strain incident to the production of "The Bar Sinister," the director's new nine-reel photoplay which made such a pronounced hit at a recent trade showing. Hedda Nova, the accomplished Russian actress, who played the role of Belle Davis in "The Bar Sinister" accompanied Mr. and Mrs. Lewis.

The party will return to New York in time to attend the initial public projection of the picture at the Broadway Theater on Sunday afternoon, May 27, when it will begin an engagement of indefinite length.

Before leaving for Atlantic City Mr. Lewis declared that he would decide upon his return whether or not he would produce the multiple reel spectacle, "The Golden Woman," this summer as he had intended. He is keeping his eye on war developments, believing that if the conflict should assume more serious proportions it would be folly to invest heavily in picture making. It is probable, however, that if Mr. Lewis abandons the idea of making "The Golden Woman" he will produce another picture along the lines of "The Barrier" and "The Bar Sinister."

LONG RUNS ESSENTIAL

So Declares Louis J. Selznick, Discussing the Subject

One of the great needs of the picture business today is that exhibitors should learn the value of the long run, according to Louis J. Selznick.

"It is surprising," says Mr. Selznick, "that in New York, for example, there are only two houses in the downtown section, where pictures are given a week's run. And it is still more astonishing that in these two theaters no photoplay, no matter how excellent, is permitted more than its seven days. Yet in Los Angeles, with only a fraction of the population to draw from, there are six houses in the business section where no picture goes on for less than a week, and if business warrants continuance, they are kept for two and three weeks at a stretch."

CORONA'S PLANS

Eight Big Subjects a Year is the Schedule

Convinced that there is a tremendous demand for multiple reel features through the medium of the open market and in the state rights field, due to the avalanche of inquiries he has received from every section of the country regarding the forthcoming presentation of the ten part drama, "The Curse of Eve," F. E. Keeler, president of the Corona Cinema Company, this week announced the future policy of his organization.

Corona will be a permanent producing company and plans are now being perfected which will enable the production of eight big subjects a year, measuring from seven to ten reels. Two companies will immediately start work and their aim will be to complete four plays each in twelve months.

"BAR SINISTER" AT BROADWAY ON MAY 27

First Public Showing of Lewis Picture in This City

The first public presentation of Edgar Lewis' new nine-reel drama of race equality, "The Bar Sinister," will be given on Sunday, May 27, at the Broadway Theater by Frank G. Hall, who controls the world rights to the production. The picture will have an indefinite engagement at the Broadway where Mr. Lewis' "The Barrier" also had a protracted run several weeks ago.

Elaborate plans have been made by Mr. Hall for the distribution of this powerful race drama, in exploiting which he will be assisted by Hopp Hadley, formerly of the Mutual, and a large staff. A complete line of publicity matter is being prepared, including rotogravure heralds, a four page journal written in up-to-the-minute newspaper style, press sheets and special newspaper material will be supplied to state rights buyers. Also there will be a large assortment of paper.

NORTHWEST EXHIBITORS ELECT

MINNEAPOLIS, MINN. (Special).—At the recent session of the Northwestern Exhibitors' Corporation the following directors were elected:

D. G. Rodgers, James G. Gillosky, M. A. Hoppentrath, Henry P. Greene, W. A. Steffen, Charles W. Campbell, C. H. Hitchcock, William H. Deeth and Charles W. Gates. At the directors' meeting these officers were elected: President, James H. Gillosky, of St. Paul; vice-president, Charles W. Gates, of Aberdeen; secretary, Clyde H. Hitchcock, of Minneapolis; treasurer, W. H. Deeth, of Minneapolis.

These delegates were elected to attend the Chicago convention: M. A. Hoppentrath, Ed. Hinz, C. H. Hitchcock, J. G. Gillosky, J. Friedman, Thomas Furniss, T. Foster, D. G. Rodgers, H. P. Greene, W. H. Deeth, C. E. Vandusee, E. D. W. Chamberlain, C. W. Campbell, G. W. Gates.

DES MOINES CONVENTION

DES MOINES, IOWA (Special).—A convention here in June is planned by the exhibitors' League and besides electing officers, directors will be chosen to represent the state at the Chicago convention of the National League in July. A picture hall is also on the program.

PLAN CONVENTION

The Michigan Exhibitors' League will hold a convention at Grand Rapids June 12 and 13. A meeting was recently held by the executive committee at Saginaw when plans were laid for the larger meeting next month.

CLOSES DEAL FOR WILLIAMSON PICTURE

H. J. Garfield Will Handle "Submarine Eye" in Three States

Herman J. Garfield, one of the liveliest State Rights men in the Middle West, has just closed a deal by which he acquires "The Submarine Eye" for the States of Ohio, Indiana and Kentucky from the Williamson Brothers, the originators and sole producers of Submarine Film Attractions. Mr. Garfield has returned to Cleveland and his temporary address is the Columbia Building. He shortly expects to open up larger offices in a more favorable location, which in all probability will be in Keith's Hippodrome.

Garfield has handled "Dante's Inferno," "Neptune's Daughter," "The Drug Terror" and numerous other big productions, all of which have made money for him and his exhibitors. He is perhaps better known for the capable way in which he has exploited championship fight pictures. Recently that angle of the amusement game was closed by the rigid censorship put into effect against such pictures.

Garfield's final word upon leaving New York was one of optimism with regard to the success of "The Submarine Eye" as a legitimate box-office attraction.

"I expect to get together a staff of men who deserve to be called show-men—hustlers who have never had a failure," he said, "and I do not see how any exhibitors who play this remarkable underwater picture can fail to do the biggest business in the history of their houses."

IVAN FILM AT LYRIC

"One Law for Both," the latest film drama produced by Ivan Abramson, opened at the Lyric Theater, Broadway and Forty-second Street, New York City, on Sunday, May 13, for an indefinite run. This production is the latest picture made by Mr. Abramson since the release of his extraordinary success, "Enlighten Thy Daughter," which enjoyed such an extended run at the Park Theater in New York City. As in the case of "Enlighten Thy Daughter," Mr. Abramson not only personally directed the production of "One Law for Both," but also conceived the theme and wrote the scenario.

A SPECIAL SHOWING

Frank Hall gave a special screening of the latest A. H. Jacobs Photoplays, Inc., production of Jane Grey in "Her Fighting Chance," at the Broadway Theater, New York, on Wednesday, May 16, at 10 A. M. This latest Jane Grey vehicle is a picture of "The Fiddling Man," by James Oliver Curwood.

Edwin Carewe, whose work as the director of a long list of important star productions, is well known to both the profession and the public, staged the Jane Grey offering.

DIES OF BURNS

BROOKLINE, MASS. (Special).—Franklin D. Sherburne, general manager of the Society Players Film Company, died May 8 at a hospital in Gloucester as the result of burns caused by the explosion of an oil heater at a summer camp.

Mr. Sherburne's home was at the Princeton, Brookline.

WOULD TAX FILMS

HARRISBURG, PA. (Special).—Beyer of Philadelphia has introduced in the House a bill providing for a taxation of one cent a foot upon all moving picture films passed by the State Board of Censors. The measure is the latest suggestion by the Assembly's Revenue Commission in its effort to find means of making the State revenues fit its needs.



"THE SUBMARINE EYE."
(Williamson Bros.)



MARGUERITE CLAYTON.
In "The Night Workers"—Essanay.

EDITORIAL OBSERVATIONS

By ADAM HULL SHIRK



SCENE FROM "THE NEGLECTED WIFE."
(Pathe.)

ARTHUR WITH BALBOA

Writes Story for Jackie Saunders—
Ritchey Comes East

Lee Arthur, noted author of "The Auctioneer," which was the successful stage vehicle of David Warfield, some seasons back; "The Gay Mr. Lightfoot," "We 'Uns of Tennessee," "Private John Allen," "Coke and Luck," "Breaking Into Society," and a dramatization of "Huckleberry Finn," has been attached to the Balboa studio staff. Mr. Arthur's first work for the Balboa studio will be a story for Jackie Saunders.

Will M. Ritchey, for nearly three years chief of the Balboa scenario department, has gone to New York to become a member of the editorial staff of the Astra company. Robert Essminger has succeeded Henry King as director of the "baby" pictures at Balboa studio. Mr. Essminger won his spurs as assistant to Mr. King in the production of all the Little Mary Sunshine plays, and he is entirely competent to direct the forthcoming series, in which Balboa will star Baby Gloria Joy.

GRIFFITH EXPECTED SOON

Will Start Work Upon Artcraft Release
at Once, Is Report

D. W. Griffith, who left the United States for England several months ago to secure motion picture records on the western battle front in France by courtesy of the English War Office, has concluded his work in this connection and is expected back in this country in the immediate future. Upon his return Mr. Griffith will commence activities on his initial production, which he will later release through the Artcraft Pictures Corporation. A cable from Mr. Griffith was received at the Artcraft headquarters in New York Wednesday reading as follows: "Have finished all scenes taken in connection with the War Office. Beautiful co-operation. Returning soon as possible."

Although the nature of Mr. Griffith's first subject has not as yet been disclosed, it is understood that preparations are now under way for its production on the West Coast.

WAR CALLS VITAGRAPHERS

V.I.S.E., the selling organization for Greater Vitagraph's Blue Ribbon features, will lose approximately fifty per cent. of its organization as the combined result of voluntary enlistments and the result of conscription following the signing by President Wilson of the conscription measure now before Congress.

The V.I.S.E. auditing department at 1600 Broadway, New York, alone loses six employees, all of whom already have enlisted. They are William H. Willis, Officers' Training Camp; David McBeath, First Field Artillery; Charles McGovern, Naval Militia (battleship); John March, Naval Militia (submarine chaser); William Munn, Naval Militia (submarine chaser), and Frank Willis, Hospital Corps. This is more than fifty per cent. of the male employees of the auditing department, which is under A. C. Wyckoff.

THE Wheeler bill, providing a department to regulate films in New York State and a schedule of license fees for motion pictures, has met the ignominious defeat that it deserved. Despite that it passed the Assembly, it failed to receive the attention in its further travels that would have insured its passage into a law. It did not obtain enough votes in the Senate Judiciary Committee to gain consideration upon the floor.

Too much credit for the victory can hardly be given the tireless workers of the National Association, including President Brady, Executive Secretary F. H. Elliott and others, as well as all the representatives of the film interests, who journeyed to Albany several weeks ago to turn the heavy guns upon this obnoxious measure.

For a time things looked rather dark; it seemed to some almost certain the bill would become a law. But at the close of the legislative session it was found among the numerous lifeless measures which strewed the battlefield of the solons.

The sponsors of the bill weakened their own case when they continually modified the license fees in a mad effort to get it through. They showed their hands too clearly. It was quite evident that the desire to "regulate" the films was the paramount idea behind the measure.

Several things have been clearly indicated in this victory: One is that organized effort is absolutely essential to prevent the passage of laws which are calculated to retard the progress of motion pictures. Another lesson to be learned is that "eternal vigilance is the price of liberty," commercially as well as otherwise. Wherever there is an enterprise apparently proving successful and profitable, there will be attempts to "cut in."

More important than anything else, perhaps, is this: Producers and distributors must learn the necessity of moderation in their announcements. The stories of enormous salaries paid to stars, the tremendous cost of productions, must not be exploited in circus style to tempt those who are ever on the alert for richly-laden plum trees into stealing fruit. Sometimes the exigencies of competition render bidding for players apparently necessary—that is a fault of conditions. Sometimes, as well, it seems incumbent upon some producers to spend extravagant sums upon their pictures, perhaps to go a competitor "one better." This is also a fault of conditions.

But to tell everybody in flamboyant terms all about these things is to invite disaster. The film people are not trying to dodge honest taxation, but such inflated stories are certain to induce attempts to levy unjust fees, to the detriment of all concerned. And the innocent must suffer with the guilty. Above all, censorship—and that is what regulation would mean—is to be avoided. To do so, the production of the kind of pictures which give ammunition to the pro-censorship workers, should be absolutely prevented—not merely frowned upon, but prevented—by the film men themselves.

Let us take all these lessons to heart and be ever on the alert to circumvent the insidious efforts to retard the growth of the films. Meantime the thanks of the entire industry are due those who did the real work in putting the quietus upon the late but unlamented Wheeler bill.

"You have there hit the nail on the head."—Rabelais.

WILLIAM A. BRADY's recent drive against the "fifth films" at a dinner of the Brooklyn exhibitors was an expression which echoes the opinions of the most responsible of picture producers. In the course of his address, Mr. Brady said:

"As a theater man, speaking from thirty years of experience in providing entertainment for the American people, let me tell

you theater owners here that every time you pack your house by showing a filthy picture, you deal a blow at your own business future. I have seen the smutty play come and go and I know whereof I speak. I have produced off-color plays—but it was in my younger days. I am frank to say I didn't know any better."

THE Mission has so frequently and consistently declared itself in this respect that it is hardly necessary to repeat that the man who produces, releases or exhibits an indecent picture, even if it has been passed by some one of those needless appendages miscalled censorship boards, is neither more nor less than a plain, common, or garden variety, of fool.

"A man should BE upright, not BE KEPT upright."—Marcus Aurelius.

"SCREEN courtesy is quite as valuable as personal politeness," says Louis Reeves Harrison, in the *Moving Picture World*. In this connection, suggesting possibilities for the improvement of picture exhibition, he points to the injury a showman may do his own business by omitting a brief intermission after running a feature and before starting with the next item; speeding up at the end of the program as if anxious to unload one audience to make room for another; exhibiting films with parts lopped off or mutilated—and so on. Mr. Harrison's remarks are pertinent and worthy of careful consideration. Naturally, with the advancement of the business and the elimination of the inexperienced and sometimes unscrupulous class of exhibitors, all these errors of judgment or offenses in the matter of courtesy will be done away with. Indeed there is no comparison today with the conditions that obtained even a year ago. Film showmen, as we have frequently remarked of late, are now on a much higher plane in every way than they were a short time back. They are learning the principles of showmanship. Needless to say—courtesy may almost be placed at the head of the list of these principles. Nevertheless, it is by just such articles as the one quoted from; by consistent pounding on the part of the trade publications, that the improvement has largely been brought about. Of course, as Edward Gibbon said, "all that is human must retrograde, if it do not advance." If the business of making and exhibiting pictures had not filled a need, it would not have advanced. And its continued advancement is a quite natural fulfillment of the survival of the fittest. But that it has been helped on its way, immeasurably, by dignified, consistent, intelligent and constructive contemporary writings is an unquestionable fact.

CHANNING POLLOCK's article in the *Photoplay Magazine*, "Swinging the Censor," which was recently reprinted in the Authors' League *Bulletin*, contained some genuine gems of thought and the following seems to clamor for another reprinting:

"The biggest and best producers, like the biggest and best theatrical managers, are opposed to the very suggestion of suggestiveness, of salacity or obscenity, but there is another kind of manufacturer, who will go as far as he dares, and who, in spite of the censors, dares go a little further every day. At worst, he is a negligible quantity, and a slight menace, while censorship in principle and practice threatens a potential art and a great business. No one would propose burning down the Waldorf because there was a flea in one of the bedrooms."

All of which is as true today as it was last year, when the article was originally printed. Censors have done, so far as we are able to discover, not one bit of good and have caused incalculable injury. They are an unnecessary expense, a destructive element, and should be abolished.

FILMS DOING THEIR SHARE FOR UNCLE SAM

Aid in Preparedness and in Stimulating
Recruiting

The motion picture is "doing its bit" in the present national crisis. Exhibitors and producers have responded to the President's call upon all the people to do their share. The industry has been a tremendous help in stimulating recruiting and stirring interest in national preparedness.

Producers have been quick to produce and exhibitors to show pictures with a patriotic appeal. Theater owners have devoted their houses to the exhibition of films that tend to instruct the population as to the needs and problems before the Government.

"Manning Our Navy," a patriotic and instructive film which will be released by the Mutual Film Corporation May 14, shows recruiting in Chicago and the training of newly enlisted seamen at the Great Lakes Naval Training Station.

Great Lakes Naval Training Station has, since the declaration of a state of war with the German empire, become a most important place in preparing young men for service aboard American men-of-war. "Manning Our Navy" shows how thoroughly the recruits are trained, not only from a military standpoint but physically as well.

The picture was produced by the Rothacker Film Manufacturing Company of Chicago.

WHAT ARTCRAFT SIGNIFIES

Says Walter E. Green, president of Artcraft Pictures:

"Artcraft is not a word that can be found in the dictionary. A year ago the word, as far as the motion picture industry is concerned, was meaningless. Today its meaning is readily appreciated as representing the greatest coalition of notables who have proved themselves the most important factors in the advancement of the motion picture as an art."

"This may appear to be a pretentious statement but it does not take deep analysis to realize the truth. Mary Pickford, D. W. Griffith, Douglas Fairbanks, Cecil B. De Mille, Geraldine Farrar—these are the people who have contributed to the greatest extent toward the improvement of the cinema and these are the persons who have allied themselves with Artcraft. Clean pictures have been the watchwords of each at all times. Every effort has been toward the improvement of the art in its every branch. With what success these efforts have been repaid is a matter of history."

FEATURES O. HENRY PICTURES

What is believed to be a world's record is reported in connection with an O. Henry picture in San Francisco, where one theater is using forty-four stands for displays of 24-sheet posters for the O. Henry pictures. It is believed at General Film Company, exclusive distributors of these two-reel dramas, comedy dramas and comedies, that never before has there been such a use of posters by any exhibitor for two-reel subjects.

The theater giving this unusual attention to two-reel pictures is none other than the magnificent new Rialto Theater, which has accepted the O. Henry releases for sixteen weeks' continuous showing.

ON LOCAL SCREENS

THE STRAND

As an attraction extraordinary, the Strand Theater presents Mary Pickford in her latest Artcraft picture, "A Romance of the Redwoods," staged under the personal direction of Cecil B. De Mille. A western subject of full-blooded dramatic action, the new vehicle presents "Little Mary" in a role that is entirely different from anything in which she has ever appeared on the screen.

"Cop and the Anthem," another O. Henry story, is also presented in film form. The Topical Review contains news pictures of exceptional interest.

RIALTO

Margaret Illington, hitherto known as a star in the legitimate drama only, makes her screen debut at the Rialto this week in her first photoplay, "Sacrifice," a Lasky-Paramount production. The story of the play was written by Charles Kenyon, author of "Kindling" and other of Miss Illington's conspicuous stage successes. Frank Reicher, well known as a stage director before he entered the field of the silent drama, was the director of the picture. Incidentally it is the first Paramount picture the Rialto has ever presented.

The second installment of "Sailors of France" shows French submarines and torpedo boats in action. Henry Herbert, of Beerbohm Tree's company, disclaims the salient passages from President Wilson's war message, with the Rialto chorus supplying a musical background.

Mr. Rothapel's Animated Magazine, with the distinctive musical setting he gives it, is, as always, a salient feature of the program, and there is a selected comedy for good measure.

Victor Moore's newest laugh-getting comedy "Moving," will be released May 21. This picture is a continuation of the "family stories" started by Moore in his picture "Flivvering."

DEMAND FOR "SHORTS"

Harold Bolster of General Film Thinks Their Day Is Here

Harold Bolster, vice-president and general manager of General Film, says that there was never a period more promising for short length films.

"A feature today," says Mr. Bolster, "is a film of any length that causes people to sit up and take notice. I know this, since the arbitrary dominion of the 5,000 foot picture is being upset by every short picture that is intrinsically just as good or better."

"It is a fact that the public is demanding and appreciating short length pictures. General Film sells them, and if sales were not conspicuously increasing a doubt might remain. However, nothing has impressed this organization with such force as the unmistakable stampede for one-reel, two-reel and other subjects less than five reels in length."

"The answer is that the great American public has taken the measure of the motion picture. It does not follow that the public has become tired of length in a picture, or that it has become impatient of its time. Proper subjects may run any length while they hold up in interest, and will remain in favor as much as ever. But it does mean that the public has become a closer buyer of picture value. The interest per reel surveyed must be more liberal than formerly. That day has passed when it gets a production anywhere to stage an automobile going over a bank to add an artificial thrill, or to introduce an aimless pursuit for padding out the footage."

WHAT PATHE OFFERS

Some of the Novelties Scheduled for Near Future

Edwin Arden in a dramatic feature, two strong serial episodes and a Back-to-the-Farm Laugh Festival, featuring the famous comedy team, Myers and Theby, are features of Pathe's program, announced for the week of May 27.

The role of players engaged to appear in "The Iron Heart," written by Ouida Bergere, author of "The Test," and produced by George Fitzmaurice, contains such names as Edwin Arden, Forrest Winant, Leonore Harris, Gertrude Berkeley and Helene Chadwick.

Mollie King will star in the eleventh episode of Pathe's "Mystery of the Double Cross" serial, for release the week of May 27. This episode is entitled "Love's Sacrifice." The serial which is making a big hit throughout the country, was produced by the Astra Film Corporation under the direction of William Parke, known as one of the best directors in the industry.

Pathe again adopted the policy of issuing a one-reel comedy a week on May 13 when the first Myers-Theby "Laugh Festival" was released.

The two-reel "Lonesome Luke" comedies of course continue at monthly intervals.

Advance information from Pathe reveals the fact that the five-reel Gold Rooster play for the first week in June will be "An Amateur Orphan," in which Gladys Leslie, hailed by the New York newspaper critics as "the little girl with the million dollar smile," is featured.

WISCONSIN MEETING

Exhibitors to Discuss Proposed War Tax at Convention

MILWAUKEE, Wis. (Special).—A state convention of the Motion Picture Exhibitors' League is to be held May 31 to June 1, to discuss the proposed war tax on picture theater gross receipts.

The imposition of the tax would be oppressive, it was declared; because of the heavy overhead cost of producing and exhibiting pictures, a considerable percentage of moving picture houses in this city and state are not now making both ends meet.

The exhibitors declared they are willing to stand a tax of 10 or 15 per cent. on net receipts, but they take the stand that they should not be compelled to pay a special tax on a losing business.

MAX LINDER BETTER

May Still Be Able to Continue Essanay Comedies

Max Linder, Essanay's famous comedian, who was reported to have been stricken with a touch of tuberculosis as a result of an inflammation of a lung wounded during his services in the great European war, is vastly improved, according to advices which have just been received from Los Angeles.

The scenario for the fourth Essanay production already has been written by Linder, and should his health permit, he will launch into its production within a short time.

VIRGINIA PEARSON AT FAIR

At the invitation of the Actors' Fund Fair Committee of Arrangements, Virginia Pearson has agreed to make a personal appearance at the benefit on Saturday evening, May 19. The charming Fox star is at present spending much of her spare time in connection with the preparation of several novel surprises for her many admirers on this occasion, the details of which she is withholding from even her most intimate friends. One hundred personally autographed photos have already been donated to the fair by Miss Pearson, to be sold at auction. In addition to an invitation to appear at the Motion Picture booth, Miss Pearson has been asked to donate her services at the U. S. Navy booth, which she has also agreed to do.

At the "Strand," New York, this week



Mae Murray in "The Primrose Ring"

The popular screen star, appears in a superb adaptation of Ruth Sawyer's tremendously popular story.

This picture will create as big a furore as "Snow White," the photographic effects are marvelous. It will be one of the signal Lasky successes of the year.

Week May 7th releases will make a record for

Paramount Pictures

in "extra" days—but tell your patrons about it.

Blanche Sweet and Thomas Meighan in "The Silent Partner"

head a splendid cast that will add to the reputation of any theatre showing the best.

The story is purely drama, drives home the value of loyalty in business and in life, and was written by Edmund Goulding, author of many photoplay successes.



Paramount Pictures Corporation
Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

The FILMS REVIEWED

Jenny comes to find her uncle in California, who, meantime has been murdered by Indians, and his place usurped by the bandit, Brown. The latter forces her to remain with him. She discovers his dual life, but she has learned to love him and urges him to reform. He starts on the straight way but is tempted once more, holding up a coach in which she is a passenger. Jenny

shoots him in the hand. The vigilantes, led by Lyn, who has learned to care for the girl also, come for the bandit. He is about to be "lynched" when Jenny exhibits some doll's clothing, intimating that she is to become a mother. They relent, only to find later that they have been duped. Their sense of humor prompts the vigilantes to forego punishment of the bandit and he is permitted to marry Jenny and go his way in peace.

Exhibitors will find this a certain drawing card, a picture of undoubted merit, with much human appeal. It is the feature at the Strand this week. A. H. S.

"THE SAINT'S ADVENTURE"

Five-Part Drama by Willis Brown, Featuring Henry Walthall. Produced by Essanay Under the Direction of Arthur Berthelet. Released by K.E.S.E.

Rev. Paul Manson Henry B. Walthall
Mary Farley Mary Charleson
Mrs. Sewell Wright Frankie Raymond
Steve Martin Bert Weston
Wilks Patrick Calhoun
Sid Farley Ellis Paul

"The Saint's Adventure" is an edifying story of the good influence of a saint even when masquerading in sinner's clothing. Although the hero is not wholly a saint but something of a pugilist besides, he is all the more human for that. It is an interesting study of the influence of two men under the same sordid environment—a bit preachy at times, but sincerely presented and well developed.

The hero is a young clergyman who has wearied of his fashionable, heartless parish and who seeks relaxation in the woods. While there, his clothes are stolen by a ruffian from the city slums who happens to be the clergyman's exact double. When the thug is killed in the woods, his dead body is supposed to be that of the clergyman and the real parson reads in a newspaper of his own burial with due ceremony. He returns to the city and takes up his position as the derelict of the slums where he cleans up a ring of corrupt politicians, reforms his own neighborhood and falls in love with the wife of the dead man whom he marries when his real identity as a minister has been revealed.

Henry Walthall played the part of the disguised clergyman with his usual sympathy and skill and resisted the temptation of making the role sanctimonious. Mary Charleson traced the development of the wife's personality under kindness very effectively. An excellent bit of child acting was done by a little boy in the role of his mother's protector.

There is a certain novelty in the idea of Walthall as a reformer, since in most of his plays he is going through the process of being reformed. His name in any case has excellent advertising value. A. G. S.

"WILD WINSHIP'S WIDOW"

Five-Part Drama by John Lynch, Featuring Dorothy Dalton. Produced by Triangle Under the Direction of John Lynch.

Catherine Winship Dorothy Dalton
Archibald Herndon Rowland Lee
Morley Morgan Joe King
Aunt Minerva Lillian Hayward
Marjory Howe Alice Traft

"Wild Winship's Widow" is a frank comedy which makes no pretence at anything serious, but which charms through its very absurdities. It begins soulfully enough with the picture of a young and attractive widow strewing flowers on her husband's grave. She has given up her life to the adoration of his memory, but her idol is rudely shattered by the discovery of a package of love letters in a secret drawer of his desk which causes her to lay aside her mourning and bury the past. From here on the play grows more and more frivolous with the widow's attempts to eliminate the undesirable men who are trying to marry her and to annex the only one she cares for. Her escapades lead her into more and more difficulties until all her troubles are ended in an impromptu wedding in a hunting lodge.

The role of the erratic but charming widow is perfectly adapted to Dorothy Dalton, who played it with just the right degree of satire. Morley Morgan was the handsome and determined lover, and Archibald Herndon was delightful as a sentimental bore.

This is an excellent example of the comedy which has just enough character study to give it weight. A. G. S.

"MOVIE STUNTS" FROM SELIG

The Selig Polyscope Company announces a unique and very interesting multiple reel release in General Film service for Monday, May 21, under the title of "Movie Stunts by Tom Mix." The daring cowboy is introduced in a series of sensational performances that made him so popular in Selig productions.

For example, Mix plunges with a horse down a deep ravine at the risk of life and limb. He places a stove lid under his shirt and a man with a rifle blazes away at Mix's chest. He presents feats of skill with the rope and his horsemanship is the wonderment of everyone.

WASHBURN'S NEW FILM

June 11 has been fixed for the release of Bryant Washburn's next Essanay feature. "Filling His Own Shoes" is the title. It is an adaptation from the novel of that title by Henry C. Rowland, which was one of the "six best sellers" a year ago. The Kleine-Edison-Selig-Essanay Service will handle the film.

Filming of this feature has practically been completed. It will be on exhibition for exhibitors at all K.E.S.E. branches within a few days.

Goldwyn Pictures

The World-Famed "Strand" Books All Goldwyn Pictures

MITCHEL H. MARK and Harold Edel, Managing Director, have signed a contract that makes their New York Strand Theatre the home of Goldwyn Pictures in America's greatest city.

All twenty-six Goldwyn productions made in our first year of operation are booked under this contract for presentation in the largest picture theatre in the entire world.

That one of the ablest and keenest exhibitors in the industry should demand Goldwyn Pictures for his tremendously successful institution proves to all other exhibitors that Goldwyn productions have the quality claimed for them.

The Strand is one of the greatest of all the picture theatres—and the pioneer quality house in America. It has given faith and courage to all producers with ideals. It has educated a vast public to demand motion picture superiority.

Into this splendid house, beginning in September, come Goldwyn Pictures—with their beauties, their dramatic values, their refinements and their remarkable stars.

Is there any exhibitor anywhere who requires greater proof of Goldwyn quality than this?

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DORIS KENYON IN ALBANY

Guest of Her Brother, Assemblyman R. T. Kenyon

Doris Kenyon, the popular motion picture star, was in Albany this week as the guest of her brother, Assemblyman Raymond T. Kenyon, of Essex county. Miss Kenyon has just completed a new screen production entitled the "Great White Trail," a story of Alaska which is being produced by the Whartons, in eight reels and will soon be shown on Broadway.

Miss Kenyon was a frequent visitor at the Capitol, and paid much attention to legislative matters during the closing days of the session, a subject which she is quite familiar having taken an active part in the opposition to the motion picture censorship bill which was vetoed by Governor Whitman last year. Miss Kenyon as a representative of the motion picture interests appeared before the Governor and spoke in opposition to the censorship measure and filed a petition containing the names of a million people asking the chief executive to disapprove the bill.

GEORGE W. HERRICK.

WANT PARALTA DETAILS

Exhibitors Write for Information as to Plans

Carl Anderson, president of Paralta Plays, Inc., expresses much gratification because of the attention the Paralta Plan has attracted among exhibitors throughout the country and is especially pleased over the large number who have written for details of the new distribution plan.

The work of organization of the Paralta enterprise has advanced so fast that the original release dates of Bessie Barriscale and "Jack" Kerrigan pictures may be moved forward at least one month. As has been announced, Miss Barriscale's first release will be "Rose O'Paradise," but the subject of Mr. Kerrigan's first picture has not yet been selected from among four stories that have been bought for his use. This matter will not be decided till Mr. Kerrigan reaches Los Angeles, June 1.



WM. A. BRADY, Director-General.

WORLD-PICTURES

present

ALICE BRADY

in

"Maternity"

Story by Shannon Fife

THREE IN ONE

Evidently an effort has been made in the new group of one-reel comedies now being released through General Film company, with George Bickel starring, to concentrate favorite personalities into them as well as comicality. In the first release for instance, "The King of Cooks" is not only George Bickel remembered in the laughable burlesque team of Bickel and Watson, but also Cissy Fitzgerald, musical comedy star, who is her inimitable beaming self, and Dan Crimmins, of the vaudeville team of Crimmins & Gore.

MAUD COOLING WITH GOLDWYN

Maud Cooling played an important role with Mae Marsh in the first Goldwyn picture, and she has recently finished work in a second Goldwyn picture in support of Maxine Elliott.

Sell in Canada

Considering population, Canada is one of the best moving picture territories.

Exhibitors, operators and ex-changemen are good prospects.

The Bulletin reaches them every two weeks. Write for sample copy.

The MOTION PICTURE BULLETIN

4-106 Richmond St., W.
TORONTO, ONTARIO, CANADA

MUCH ACTIVITY IN THE GOLDWYN RANKS

Players and Others Busy on New Productions

Miss Marsh has just begun work on her third Goldwyn picture—which means that she will complete three productions in less than four months.

To make this possible Goldwyn has a new director for each picture. The director of this new Miss Marsh production will be ably assisted by Margaret Mayo, the author of the celebrated play in which the little star is appearing.

One of Miss Mayo's greatest money-making successes—a play that made a fortune for the author and for Selwyn and company, the managers, has been chosen as the vehicle for the little girl who gained a world-wide following in "The Birth of a Nation," "Intolerance" and other Griffith productions.

Miss Marsh's present director will have as his assistant George Berthelon, and George Hill, one of the greatest of cinematographers, will be his cameraman.

If you could get a look at Maxine Elliott's mail from Europe, all of which comes via way of England and contains little strips pasted over a split-open edge with the words "Censored by the Censor," you would have a few drops of pity in your soul for those overworked men who have to read about everybody else's business for the British government.

Whenever a mail-boat arrives from England it brings several hundred letters to Maxine Elliott at the Ritz-Carlton Hotel, in New York. Tragic letters, pathetic letters, grateful letters—from civilians, from army officers, from privates in the infantry and artillery.

John Cumberland, a popular farce comedian who played opposite Midge Kennedy in "Two Hens" and "Fair and Warmer," has been engaged to play opposite Miss Kennedy when she makes her debut in motion pictures for Goldwyn.

This is Mr. Cumberland's first trip into stardom.

IN MOROSCO STUDIOS

Facts Concerning Some of the Favorites and New Productions

Florence Carpenter, who has been engaged to appear with Wallace Reid and Myrtle Stedman in their next Morosco-Paramount picture, holds the unique distinction of being the first daughter of a motion picture theater manager to appear on the screen. Miss Carpenter is the daughter of George E. Carpenter, manager of the Paramount Empire Theater at Salt Lake City. Though it is not uncommon for the daughters of theatrical managers to appear on the stage, Miss Carpenter sets a precedent for the screen.

Donald Crisp, firmly convinced that he is doomed to direct most of the Italian colony of California during the course of his administration of George Beban's Morosco productions, has now resigned himself to the task of learning Italian. Mr. Beban has specialized in Italian characterizations and they so frequently necessitate the employment of real sons of sunny Italy that it behooves the director to learn to talk with his hands and feet after the manner of the spaghetti garglers.

Vivian Martin has packed away all her new spring clothes in a cedar chest and is going about the Morosco studio in a most humble and somewhat shabby garb. In other words, she is playing an impecunious young lady in her next picture "Giving Her a Chance."

When Kathryn Williams journeyed to the Yellow Aster Mine for atmosphere in a gold mine story, she returned to the Morosco studio with tales of having cuddled a ten thousand dollar gold brick. Miss Williams and Wallace Reid have just returned from the timber country surrounding Fort Bragg where they have been staging lumber camp scenes, and this time Miss Williams brings with her a double-headed woodman's ax upon the handle of which are carved the initials of many of the camp crew by whom it was presented to the Morosco star as a souvenir of her visit.

BOOK WAR FILMS HEAVILY

The official government pictures of the war have proven to be a great attraction with the exhibitor as well as the public.

The Pathe Omaha office reports that already, within the short time in which they have had the pictures to offer, they have secured bookings for 30 days' solid run. Among the prominent theaters which have taken the pictures for more than a one-day's run are the Empress of Omaha, for four days; the Muse of Omaha, four days; the Palm of Omaha, two days; the Nicholas of Council Bluffs, Ia., two days; the Lilly of Lincoln, Nebr., two days; the Platte of North Platte, Nebr., two days; and the Majestic of Cedar Rapids, Ia., for three days.

Every town in the Black Hills section of South Dakota will play these pictures with the single exception of Whitewood, S. D., where the theater is closed.

Manager Holsh of Pathe's Omaha exchange says he finds the recent Pathe patriotic release, "Our Fighting Forces," has created a very active demand for these remarkable war pictures.

DEVELOPING THE PICTURE INDUSTRY

Great Overproduction of Films at Present Time—Standard Certain to Be Raised

By HENRY HANSON, Director of Selznick Pictures.

At the present moment there is a very great overproduction of motion pictures. This condition will not last. We shall arrive at the same condition of affairs which applies to the stage now. The standard will be raised. Product will be curtailed, and money will only be made by those pictures which have sincere purpose, and real artistic and dramatic merit.

Rapid strides are continually being made in every branch of the industry. Witness the studio of five years ago and the studios of today. I made my first pictures at Eleventh Avenue and Forty-third Street, three flights up in a store loft, and every other director was making them in just such places. Now we have magnificent airy studios fully equipped with the latest inventions of modern science for lighting photography, printing and developing, instead of the crude slap bang methods of the early days.

The possibilities of the screen are immense. There is no doubt in my mind that the screen will become the greatest educational factor in the world. We here in this country will be the first to adopt it, for the very good reason that the population of the United States of America is made up of various nationalities. Many children in many districts are scarcely able to speak the English language. A large number of grown up people still hold to their mother tongue, so do they think in their mother tongue. Yet the language of the screen can be grasped by all.

As in everything else, the makers of the motion pictures are greatly governed by that public opinion of which I have spoken before, yet the power of expression of propaganda is so great that its exhibition on the screen is able to mould even public opinion. The development, however, of this particular branch of the new art is in the very early stages. Pictures are improving every day, and are gaining rather than losing their following, not only throughout the country but throughout the world. The photography has improved so vastly that many who several years ago were unable to look at pictures because of the imperfections of the camera, have seen their optical scruples vanish into the air and are now ardent disciples of the new art.

In the matter of colored photography, while I am firmly of the belief that it will reach us before long, never will it altogether take the place of the black and white toned and tinted film. There are just as many people who like black and white pen and ink sketches as there are those who admire painting.

By no means are motion pictures at a standstill, and in several years' time, when we are able to look back just as we do now to the early days and wonder at those who saw no future at all in pictures, in the same way will we look back and wonder at those who declared that in 1917 the pictures had reached the tip top of their development and popularity, and were doomed to obscurity if not to entire oblivion.

TREE NAMED AFTER MARY

It is the custom in the big tree forest near Santa Cruz to name each one of the giants after some prominent person who has visited there. There are trees labeled Theodore Roosevelt, General Grant and many similarly prominent names, which are engraved on brass plates and tacked to the base of the trunks.

When Mary Pickford visited the forest to film the exterior for her current Artcraft release, "A Romance of the Redwoods," a delegation waited upon her requesting that they have the privilege of naming a giant redwood for her. On being asked to select a tree, however, "Little Mary" refused to consider the giants of the forest and picked a young redwood, asking that the little dwarf bear her name.

BIG CAMPAIGN FOR FILM

Motion picture exhibitors all over the United States awakened on May 10 to find that practically over night the entire country had been covered with flaring twenty-four sheets advertising Greater Vitaphone's big preparedness picture, "Womanhood, the Glory of the Nation."

Every automobile road, every main artery of travel East and West, North and South, every city large and small was literally covered with the flaring posters calling upon the country to "prepare." Eighteen thousand and four hundred and thirty-two thousand one sheets covered regular stands, house tops and barn sides. And this tremendous bill posting campaign did not cost the exhibitors one cent either directly or indirectly.

ADD HOURS TO SUNDAY SHOWS

ROCKFORD, ILL. (Special).—The amendment to the amusement ordinance unanimously passed by the new city council, granting Sunday afternoon and evening movies, extends the hours two hours over those fixed in the former ordinance before it was revised during the Bennett regime. The new amendment which will be in force May 20, fixes the afternoon hours from 1 to 6 o'clock on Sundays and the evening hours from 7 to 11 o'clock. The old hours were 2 to 5.30 and 7 to 10.30 o'clock.

NEW NIGHT EFFECT

An entirely new effect in producing the illusion of night in motion pictures will be seen in "The Night Workers," Essanay feature with Marguerite Clayton and Jack Gardner in the leading roles. Heretofore, it has been common in the industry to use a blue or green tint to obtain this effect. Now, however, the Essanay camera department and Director J. Charles Hayden have worked out a system which produces the exact effect that the human eye registers at night. The immediate foreground is perfectly clear and sharp to the camera in this new process, while the background appears in silhouette. It is dim, but not obscured.

REAL "SCRAP" IN ALIBI

E. K. Lincoln and Paul Panzer engage in a strenuous fight in "The Alibi," the ninth story of the "Jimmie Dale Alias the Grey Seal" Series. The battle rages all over the house, up and down stairs with first one and then the other on top. Lincoln wins in the end, however, and Panzer is most forcibly evicted.

HARRISBURG, PA. (Special).—That Eastern Pennsylvania will soon have a Chamber of Commerce of film exhibitors is the prospect following a recent luncheon of showmen at the Hotel Columbia here. Another meeting will probably be held May 24 to consider plans for a permanent organization.

ALAS, THE POOR MAN!

"Columns are devoted to the beautiful gowns worn by the feminine star of the photoplay and of the great amount of money spent on her clothes," says Tom Santschi, the Selig star, "but where does the poor male come in? Man's attire cannot show its costliness in fancy embellishments, but if the truth were known, many a male actor has a small fortune represented in his wardrobe, and in some cases it is his only fortune at that. For instance, the average film fan would never suspect that in the one production, 'Beware of Strangers,' I wore ten different outfits, suits, pairs of shoes, etc. In 'Caleb Conover,' I made very nearly as many changes, while for a production in which I shall soon start work I have made my tailor glad by ordering six new suits all at one fell swoop."

HELEN HOLMESS' NARROW ESCAPE

Helen Holmes and two "extra" men nearly lost their lives last week while swimming in the channel of the San Francisco Bay.

The Signal players, under the direction of J. P. McGowan, were shooting scenes in the serial "The Railroad Raiders," which is being released through Mutual. The scene called for Helen and the two men to dive overboard from the ferry. Subsequent action, however, prevented the men outside the range of the camera from going at once to pick them up. By the time they were at liberty to start the current had carried the swimmers more than an eighth of a mile from the scene.

It was nearly half an hour from the time they entered the water until they were taken aboard the skis and by that time their continued efforts to swim against the stream had left them in a semi-exhausted condition. Restoratives were administered but that was the last work any of them were able to do for the balance of the day.

BESSIE GOES WEST

Bessie Barriscale has returned to Los Angeles. She was in New York just about one week. In that time she replenished a wardrobe, was present at the signing of contracts between her company and Paralta Plays, Inc., which will release her new independent productions, secured the stories for her first three pictures, signed a contract with a well known scenario writer for an entirely original story, sat for photographs at four studios, had dinner with her cousin, Mabel Taliaferro, and jumped on a train for the Coast. Miss Barriscale caught the Paralta fever—elimination of wasted time at least.

TO DIRECT HIS SISTER

Lionel Barrymore, prominent member of the famous Barrymore-Drew family, has renounced the spoken and silent drama and will soon direct his sister, Ethel Barrymore, in Metro de luxe productions and wonder-plays. This announcement, made by B. A. Rolfe, general manager of the Metro studios, is one of the most important in many months.

ELMENDORF TRAVEL TALKS

A Spring series of original talks and moving and still pictures, in which Dwight Elmendorf illustrates a trip around the world, was begun Sunday in the Eltinge Theater. The sessions were well attended. Mr. Elmendorf announced that he had offered his services for war duty and expected to retire from his lectures and pictures for at least two years. However, the pictures will be shown in all cities in their present form under the direction of A. H. Woods, who has assumed the management of all the Elmendorf travel talks.

FILM BREAKS ALL RECORDS, IS CLAIM

Vitaphone's "Within the Law" Booked by All Big N. Y. Circuits

All precedents in the booking of motion pictures were broken last week when every big Greater New York circuit booked "Within the Law." Greater Vitaphone's screen version of Bayard Veiller's wonderful stage success, which holds the box-office receipt record of the world.

The circuits that have booked "Within the Law" are those controlled by Marcus Loew, S. Poll, William Fox, H. S. Moss, F. F. Proctor, Meyer and Snyder, and B. F. Keith. The presentation of "Within the Law" on these circuits will start on May 21 and the booking contracts call for the presentation of the picture for one hundred and twenty days to be played within the week after the first showing of the picture. This long run will probably be extended considerably as several of the circuits have reserved the privilege of lengthening the runs.

LUCAS'S ORIGINAL METHODS

One of the keenest students of the various phases of the motion picture industry is Wilfred Lucas, the Triangle star, who will soon be seen in the feature role of the Western drama, "Hands Up!"

While Lucas has become in a few years one of the most popular stars of the screen, he never loses sight of the fact that the motion picture play-goers can make or break an actor over night, and he constantly studies how he can improve his work. He also makes it a point to find out the types of plays in which his audiences like him best and seeks any further information he can get pertaining to his screen work.

One of Lucas's distinctly original investigations recently was the securing of box office reports from the exchange managers and exhibitors who handled and displayed productions in which he was the star. He personally wrote to these sources asking for a confidential report on the business done by the productions and also requested the managers and exhibitors to give him any suggestions they might have on how he could improve his work or increase the popularity of his screen performances.

Lucas says he received many valuable ideas as a result of this investigation and was given an insight into the likes and dislikes of picture fans that he might not have gained in any other way.

SOME QUICK WORK

The reception tendered on Wednesday evening (May 9) in New York to Marshal Joffre afforded the Hearst-Pathe News the opportunity to perform an unprecedented feat in promptly presenting the news of the day to its hundreds of thousands of spectators.

France's military hero, who received such a remarkable ovation here, started for the home of H. C. Frick on Fifth Avenue from City Hall Park about 5 p. m. Motion pictures of the tremendous crowd which greeted Marshal Joffre were made by the Hearst-Pathe cameramen and the same evening, the parade in which he participated was shown as a special release at ten of the leading theaters on Broadway, where they were received with enthusiastic applause.

On the following day, Thursday (May 10) the pictures were shown in practically every large motion picture theater in New York city, as well as in Boston, Philadelphia, Buffalo, Washington, Baltimore and other nearby cities, as a special release.

LORIMER JOHNSTON RETURNS

Lorimer Johnston, who left New York early in 1915 for South Africa, returned to California last week and is now in Los Angeles. While in Africa Mr. Johnston produced twelve pictures for the African Film Productions, Ltd., aggregating forty-two thousand feet. Most of these were taken in Zululand, Portuguese East Africa, Rhodesia, the Transvaal and Natal. Owing to war conditions it was not practical to return by way of England, or a direct route to America, therefore Mr. Johnston and wife (Caroline Cooke Johnston) left Cape Town, South Africa, by steamer for Hobart, Tasmania, then twenty-three days at sea, sighting no land or a single ship. Owing to the raiders which were operating around Cape Town, the steamer sailed due south for 1,200 miles before turning east. From Tasmania they went to Sydney, Australia, and after a tour of Eastern Australia on to New Zealand, then to Fiji, Samoa and Tahiti to Honolulu to San Francisco.

SHOWS U. S. FORCES

"Uncle Sam Afloat and Ashore" is the title of a Selig multiple-reel special feature released in General Film service on Monday, May 28. The production is particularly timely. It presents the activities of Uncle Sam's Army and Navy and the Selig company claims the film will prove a tremendous incentive to enlistment.

The soldier boys are shown at drill, in line of battle, and in camp. The cavalry is shown in activity and the artillery is also presented in action.

Details of life in the Navy are also interestingly shown. The sailor boys are presented both afloat and ashore, at work and at play. The battleships are also shown in battle formation and otherwise. The marines at drill and the handling of the big naval guns are also presented in a way that is not only attractive but instructive.

EXPANDING MOVEMENT

Better Films Idea Growing—Important Additions

The extent of the Better Films Movement is indicated clearly by the number of additions which have been made to the Affiliated Committees for Better Films associated with the National Committee for Better Films. In the course of the month of April ten organizations were added to the list, including one state organization of Mothers' Congress and Parent Teachers Association.

The National Committee has also received reports from a number of different affiliated committees.

Mrs. John Malick, Chairman of the Civic Committee of the Utah State Federation of Women's Clubs, reports that she has prepared a plan for a movement for co-operative service in cities and towns of the state.

Out in Omaha Mrs. W. S. Knight reports that the motion picture committee, of which she is chairman, has made a most profitable study of motion pictures this winter.

From Jefferson City, Mo., Sarah Elizabeth Edwards has reported the great success of their juvenile programs. The first one was held April 14. The house was packed with young people, 600 of whom held season tickets for a series of twelve such matinees. The mayor of the town, the superintendent of schools, a clergyman and the master of the Boy Scouts addressed the 1,000 children.

In Buffalo the Motion Picture Committee of the City Federation of Women's Clubs, which is one of the Affiliated Committees for Better Films, and is conducting special performances of selected pictures for young people through co-operation with the theaters, arranged for a Boy Scout Day in one of the theaters. This was held on Saturday, May 5.

HOLD "PATRIA" BALL

The remarkable interest in "Patria" is being kept up all over the country. The latest honor conferred upon "Patria" was in Portland, Oregon, where the Ladies' Auxiliary of the Spanish War Veterans gave a "Patria" ball.

The affair was one of the most remarkable ever held in Portland and was attended by over four hundred persons, including many Regular Army officers, members of the National Guard, Spanish War veterans and their wives. Also present were the leading society people of Portland. Patriotism was the keynote throughout the affair.

Tabloid scenes from "Patria" were given and prominent members of society posed as the leading characters in the great preparedness serial.

In many other cities throughout the country similar affairs have been held, some of them being "Patria" contests and other entertainments of various kinds.

NEW ROLE FOR ANN

"The Little Boy Scout," in which Ann Pennington, the celebrated Zigfeld Follies star, makes her third appearance on the screen, presents this delightful little actress in a charming characterization. It will be remembered that Miss Pennington appeared last year in two Famous Players pictures, "Susie Snowflake" and "The Rainbow Princess," in both of which she was extremely successful.

Her new photoplay, "The Little Boy Scout," is entirely different from either of these previous productions in conception and in its general treatment. The opening scenes occur across the border in Mexico at the time that the National Guard was on duty along the Rio Grande.

TOY SOLDIERS ON SCREEN

Little Billy Jacobs, the youthful screen star, who has appeared in a number of Lasky pictures, is one of the most ardent military strategists in America. In his own home there are hundreds of well trained little soldiers who daily do the bidding of the High Command.

In "Unconquered," in which little Billy Jacobs appears in support of Fannie Ward among these tiny soldiers were conscripted by their commander and sent into action before the camera.

Others who appear in support of Miss Ward in this dramatic picture are Hobart Bosworth, Tully Marshall, Jack Dean, Jane Wolf and Mabel Van Buren. "Unconquered" is scheduled for release by Paramount on May 31.

ELMER BREAKS COLLARBONE

Billy Elmer, who has shared honors with Wallace Reid in rough and tumble fighting in Lasky pictures, received his first serious injury during the course of one of these scenes in the Lasky-Paramount adaptation of Gene Stratton Porter's popular novel, "Freckles."

The actual fight was staged on the small bridge, and when Jack Pickford knocked Elmer down, the latter fell head first against an iron girder at the side of the bridge. His head barely missed the edge of the iron work, against which his collar bone crashed with the full force of the blow, breaking it and so badly dazing Elmer that he was unable to rise to his feet for several minutes.

FOR THE FUND

Thirty stage beauties invaded the Strand Theater one night last week, during the intermission and sold tickets for the Actors' Fund Fair to an audience of nearly four thousand people, after Marjorie Rambeau had appeared on the stage and made a speech.

SHOW PRESENCE OF MIND

Striking Example in Case of Lasky Players

A striking example of the resourcefulness and presence of mind of motion picture people in a crisis was demonstrated by Vivian Martin, George Melford and several members of the Lasky company while they were at Camp Rincon in the San Gabriel Canyon. The players had been stopping at the camp, which is situated in a deserted spot many miles from any other habitation, and the night before they were to return to the Lasky studio at Hollywood one of the buildings in the establishment caught fire.

The flames were discovered at about ten o'clock at night, and Miss Martin, Mr. Melford, Harrison Ford, Billy Elmer and Charles Ogle were quick to sound the alarm. Then the entire company turned its attention to battling with the flames. The remarkable efficiency which they displayed can best be gathered from Miss Martin's own account of the struggle when she said: "We wrecked the cabin, but we certainly put out the fire."

During the conflagration, the absence of Billy Leonard, the demon property man, was noted and caused considerable apprehension. On the following morning, when the party prepared to depart for Hollywood, Leonard was still missing, and a thorough search failed to reveal any trace of his whereabouts.

Giving up in despair, the party set out for Hollywood. As they were crossing a lonely stretch of desert they saw in the dim distance a lonely figure plodding along on the red hot sand. Catching up with the tolling figure they discovered—Leonard. When asked where he was going, the celebrated property expert replied: "To the studio for a fire extinguisher."

"FATTY" FIGURES

Analyzes the Results of His Fun-making

Not to be outdone by the film vampires, who always keep their studios supplied with numerous adding machines and several public accountants for the express purpose of securing accurate statistics pertaining to their careers of ruin and disaster, "Fatty" Arbuckle sat down in his dressing room the other afternoon and did a little figuring as to the probable results of his riotous path of laughter and comedy. Without going too deeply into detail Paramount's "tornado of mirth" announced that—

He had undoubtedly kept 50 per cent. of the five million movie fans throughout the United States out of the divorce court by providing an antidote for badly-cooked dinners served to the tired business man.

He had reconciled at least 10,000 estranged husbands and wives by making them laugh away the effects of exorbitant millinery bills and too frequent poker games.

He has robbed physicians throughout the country of at least twenty-five per cent. of their fees for treating aggravated cases of dyspepsia.

He had thwarted the designs of 150 screen mothers-in-law.

He had out-Homeroed Romeo in 225 rural communities immortalized by comedy scenario writers.

The latest of the Arbuckle two-reelers, "The Reckless Romeo," will be released to exhibitors on May 21. It follows "The Butcher Boy" on the Paramount program.

CRANK HITS DOUG

But It Was Only an Automobile Crank and Damage Was Slight

Douglas Fairbanks, the smiling Aircraft star, experienced his first accident in months last week while trying to crank his automobile. It seems that the "cranker" refused to crank at the hands of the chauffeur and when "Doug" volunteered to apply his physical prowess, the handle balked, knocking him unconscious for a few seconds. The damage was but slight and Fairbanks was soon enabled to journey to the studio via some one else's machine.

ACTRESS IS RECOVERING

Corinne Griffith, newest of the stars of the Greater Vitaphone company, has just returned to work after several days spent in a hospital. She was taken suddenly ill while at work in the Vitaphone studio in Brooklyn, but the attack was not as serious as it first appeared, and she resumed her work.

"SKINNER" BEATS RECORDS

"Skinner's Bubble," according to K-E-S-E announcement, is shattering all their records for re-bookings, including even the high-water mark established by its predecessor "Skinner's Dress Suit." Bryant Washburn and Hazel Daly in "Skinner's Bubble" are just plain humans, that's why they "go over" so strong with motion picture theater patrons.

GOOD ROLE FOR DOWLING

When "Bawls o' the Blue Ridge," the Triangle-Kay Reel production in which Thomas H. Ince will present Beattie Balfour, is released June 3d, admirers of the versatile Beattie will be gladdened by a sight of her in the attractive role of an untamed mountain girl. They will also find much to amuse and interest them in the striking character work of J. J. Dowling, who takes the part of Phineas Bradley, aged and crusty miser.



SHIRLEY MASON IN THE TELL-TALE STEP

(For Release May 28th)

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It continues: "Pleasing situations and plot. Acting good. Photography and settings very good."

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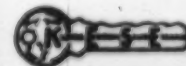
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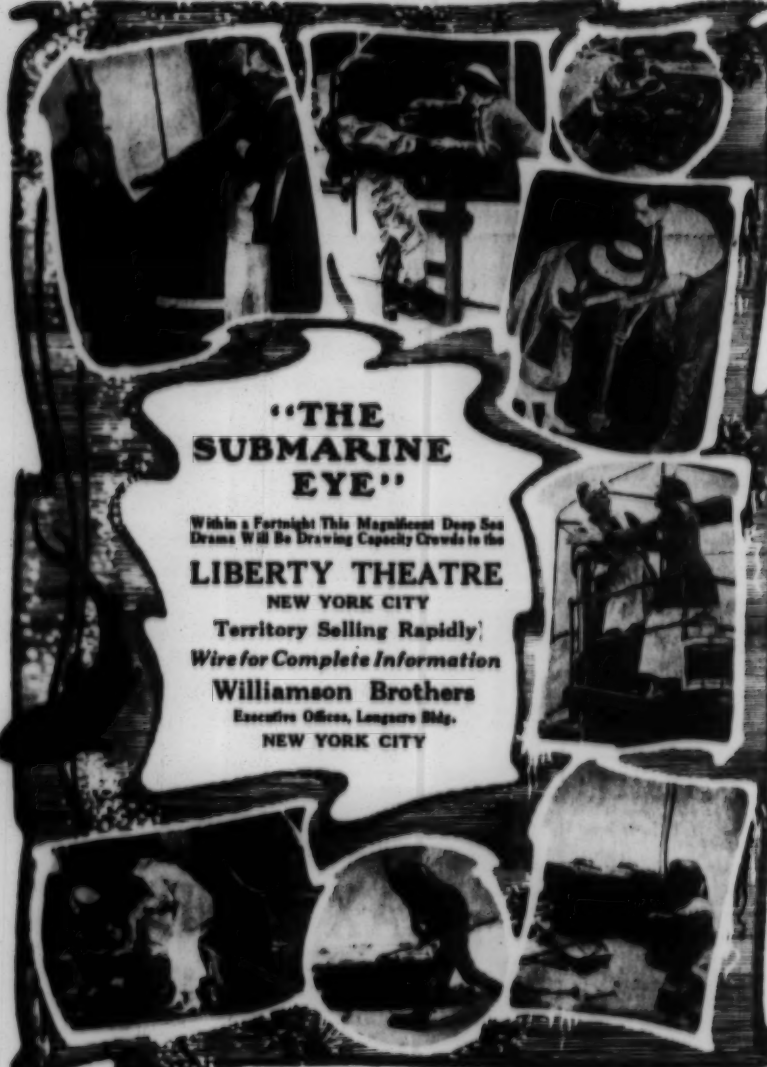
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"THE SUBMARINE EYE"

Within a Fortnight This Magnificent Deep Sea Drama Will Be Drawing Capacity Crowds to the

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NEW YORK CITY

GOLDWYN FOLK AID RELIEF WORK

Edith Ellis Turns Farmer—Others Help in Various Ways

Edith Ellis, one of Goldwyn Pictures' chief literary advisers, has turned farmer along with a group of authors and actresses allied with the agricultural committee of the Stage Women's War Relief, of which Mrs. Kathryn Kidder Anspacher is chairman. Miss Ellis owns a large tract of undeveloped land on Long Island, and fifty acres of this she has had planted with corn and beans, which will be sold at below the market prices to the poor of New York during the summer.

Goldwyn's important and influential personnel has lent its aid without restriction to various forms of relief work.

Jane Cowl, in New York, has labored night and day in relief work.

Mary Garden, in France, has contributed all of her salary from the Opera Comique to the families of poor musicians, besides taking care of wounded or recuperating soldiers on leave from the front.

Maxine Elliott has raised enormous sums of money and collected quantities of food and clothing in the United States, England and France, and administered her collections from a house-boat refuge along the banks of the Marne.

Margaret Mayo has served on many of the important relief committees and figured in patriotic celebrations as one of the executive managers.

Madge Kennedy is the author of a patriotic appeal to persons of foreign birth entitled "A Creed for the Alien." She received letters of congratulation on this creed from Joseph P. Tumulty, Secretary to President Wilson; from Josephus Daniels, Secretary of the Navy; from William C. Redfield, Secretary of the Department of Commerce; from Franklin K. Lane, Secretary of the Interior; from Samuel Clemens, President of the American Federation of Labor and many others prominent in American affairs.

REMAINS WITH KING BEE

Contrary to what has been freely rumored in the motion picture field, Ethel Burton, the charming young ingenue of King Bee time, remains with that company. Her marriage to the director of the productions, Arvid E. Gillstrom, will not interfere with her devotion to screen work, in which Miss Burton is making such a notable success.

TAYLOR HOLMES IN FILMS

Taylor Holmes, who scored so decidedly in "Bunker Bean" which experienced an exceptionally long run in New York's prominent theaters, has heeded the call of film-land, and signed a contract with Rumanay Manufacturing Company to star in the picture of the "Efficiency Edgar" stories which appeared in the *Saturday Evening Post*. Kleine-Edison-Bell-Rumanay are to release the pictures, and in announcing the fact, said nothing regarding Mr. Holmes' salary. It is taken for granted, however, that he will be handsomely paid for appearing before the camera, and that George K. Spoor, president of Rumanay had to "come across" freely in order to get so splendid a star as Mr. Holmes.

SHOWS TRAINING OF ROWERS

All over the country, these days, there is one subject which, next to baseball is in the minds of our young men. That subject has to do with the coming rowing races, a sport that can be compared in popularity with no other sport taken up by the universities and colleges.

In the sixty-eighth release of Paramount-Bray-Pictographs, the training of the young giants that pull the shells to victory or defeat is told in a most interesting and highly exciting way. The picture was taken in the training quarters at Yale and the men who are seen seated in the boat, represent eight of the foremost athletes in the world—men whose names are known by followers of sports in every town and hamlet.

The picture winds up with a thrilling race that is destined to fairly lift any audience out of their seats.

JASPER SUCCEEDS CAULFIELD

LOS ANGELES, CAL. (Special).—John Jasper, until recently general manager of the David Horsley productions, has taken over the management of the Lone Star Film Corporation, where Charlie Chaplin is busily engaged carrying out his record-breaking salary contract with Mutual.

Jasper succeeds Henry P. Caulfield, who was at the helm of the Lone Star plant until a week ago. Caulfield is about to invade New York city, where, it is said, he will complete plans for his future in the motion picture industry.

Colin Campbell, the Bell director, is preparing to begin work on a new feature role. Beanie Eytan will have a prominent role.

CANADIAN FILM NEWS Activities of Motion Picture People in Dominion

TORONTO, ONT. (Special).—George McArthur, Jr., formerly connected with the Gold Fibre Screen Company of Detroit for the past six years, has resigned and has gone into business of his own, under the style of Acme Gold Fibre Screen Company of Windsor, Ont. Mr. McArthur claims to make a perfect screen and has already booked numerous orders, among them one for the Regent Theater, Toronto, Ont., where his screen replaces an imported Gold Fibre screen formerly used there.

During the week of May 21 the National Theater of Toronto is running three Bluebird photoplays and looking for a big week.

The Ontario Government collected over \$50,000 in amusement taxes during the month of April, which is the highest since the tax went into force last May. This is especially significant inasmuch as there were no racing mediums in the province during April.

Charles L. Spofford, of the Red Mill Theater, Toronto, is the winner of the contest conducted by Mr. McMahon, of the Motion Picture Bulletin, for the best answers to five questions on projection, open to all operators in the Dominion of Canada.

Bluebird Photoplays announces Charles Brenan as manager of the Montreal office to succeed S. H. Decker, who has been appointed assistant manager of the Montreal office of the Canadian Universal Company.

James Travis has been appointed secretary of the Toronto Exchangesmen's Association to effect a permanent organization, and it is expected that Mr. Travis will be hard at work for some weeks to come. The object of employing a secretary is to act as a medium between the exchangesmen and the exhibitors.

Scarboro Beach Park, of Toronto, Ont., will open on May 19, and it is said that Universal pictures will again be shown exclusively.

The young son of Clair Hogue, general manager of the Canadian Universal Film Company, started a bonfire in the basement of their new beach residence the other day without causing any damage.

The Lyric Theater, London, Ont., formerly run by Eddie Bernard, has been closed indefinitely.

Jake Levine, the popular treasurer of the Star Theater, Toronto, has left for London, Ont., to act as manager of "The Whip," which is being shown at the Grand Opera House. He leaves for Winnipeg to look after the interest of the film for three weeks.

The Arena Gardens have been formally opened and offer among other attractions Universal moving pictures.

The St. John office of the Canadian Universal Film Company reports good business of late. "The Voice on the Wire" opened in New Glasgow on May 1 to excellent business and was praised on all sides. In Halifax, where it is running for two weeks, the exhibitors claim it is the best serial that has ever been shown there. It also is shown in Sydney Mines and Glace Bay, N. S., week of May 7.

E. B. Gronau, who has been assistant manager of the Montreal office of the Canadian Universal Film Company for some time, has been appointed manager to succeed T. O. Byerle, who recently resigned.

The St. Denis Theater, of Montreal, is for sale and will be sold by auction on Wednesday, June 16, by M. Hicks and Co., auctioneers, acting for the liquidators.

TRIANGLE MAY ABSORB PRODUCING FIRMS

Capital Stock of Concern to Be Raised to \$8,000,000

Arrangements to absorb several manufacturing corporations, whose pictures have been distributed by Triangle, are said to have been made by the latter company. The directors of the Triangle Film Corporation, it is reported, have authorized the increase in the capital stock from \$5,000,000 to \$8,000,000, all common stock of the same class as that heretofore issued. The additional capital will be utilized in acquiring the shares of the companies referred to.

The Reliance Motion Picture Company, one of these companies, in its balance sheet as of Dec. 31, 1916, shows tangible assets of \$1,114,228, while its current indebtedness is only \$28,292. The New York Motion Picture Corporation in its balance sheet of the same date showed tangible assets of \$1,979,556, against which there were current liabilities of \$581,658.

With the absorption of the New York Motion Picture Company, the Reliance Motion Picture Corporation and the Majestic Motion Picture Company, the entire capitalization of the Triangle Film Corporation of \$8,000,000 would be just about equal to the revenue received by the company from its film rentals.

William Farnum arrived in New York on Monday, May 7, after a sojourn of more than a year and a half in California, where some of his greatest super de luxe photodramas were filmed at the Fox Hollywood studios. During his stay in the Golden West Mr. Farnum made ten productions.

Accompanying Mr. Farnum were Frank Lloyd, the director, Harry Weil, assistant director, Billy Foster, cameraman, and Marc Robbins, scenario reader.

PHILADELPHIA LIKES "ROMANCE OF REDWOODS"

Latest Mary Pickford Artcraft Film Praised

Morning papers in Philadelphia carried unusually extensive reviews on Mary Pickford's newest Artcraft picture, "A Romance of the Redwoods," which had a pre-release showing at the Stanley Theater. The fact that Miss Pickford's new characterization, under the direction of Cecil B. De Mille, is entirely different from previous efforts and in direct contrast to her last picture, "A Poor Little Rich Girl," and that the little actress proved equally effective in this role resulted in many favorable comments in this connection. Said the Philadelphia Inquirer: "Except to those who remember her early Biograph days under Griffith, it was an entirely new Mary Pickford who appeared on the screen at the Stanley yesterday, when 'A Romance of the Redwoods' was presented. The little star showed restraint, maturity and real dramatic power."

Evening Bulletin: "Dealing with the golden days of California and her adventurous 'forty-niners,' and staged in the picturesque redwood country, the picture would have interest and merit without the added appeal of its admirable acting, but Mary Pickford's artistic handling of her part as a typical little New England maiden, suddenly transplanted under the most trying circumstances to a Bret Harte mining camp, and the uniformly good work of her supporting company, make it undoubtedly the best of her recent releases."

REMARKABLE CARTOONS Paramount-Bray Pictographs Show America Awake

The cartoon section of the 68th release of Paramount-Bray Pictographs, entitled "The Awakening of America," is without question the most remarkable piece of animation ever produced. It is the sort of a picture that will literally take an audience out of their seats and create a patriotic response such as will make any exhibitor feel that he is helping his country's cause in this time of the nation's peril.

The artist employed on this work spent six weeks in completing it, although it is but 200 feet in length. Parts of it show thirty-six separate actions, an achievement which was considered almost impossible in animated cartooning.

It opens with a scene showing America at work. Farmers are plowing and reaping. Great factories are busy, freight trains and vessels are hurrying on their peaceful errands, when suddenly the call to arms sounds and at once intense activity is seen—all drop their tools of peace to take their place in the forces of the United States. The great armies are seen mobilizing from all quarters, and the final "punch" shows America bristling with bayonets and cannons ready for any "foe"—and over all waves the starry emblem that spells "My Country, First in Peace or War."

The 68th release of Paramount-Bray Pictographs should go into every single theater in this country, if for no other reason than that this cartoon is in it. It is the sort of picture that will help bring out enthusiasm for the cause and arouse for exhibitors the commendation of their patrons.

"BILL" HART TRAVELS His Itinerary Takes Him Over 9,000 Miles

William B. Hart, for the first time in nearly four years, has doffed the costumes and accoutrements of his famous Western characterizations and left his beloved cowboys and girls, his pony "Fritz," to go on his first vacation—a vacation that, according to the distance covered and cities visited, will break all present records for whirlwind tours of the United States.

Hart left Los Angeles on Tuesday morning, May 8, and returns to the City of Angels on Saturday morning, June 9. The Ince star will greet Triangle exhibitors and appear at their theaters in Kansas City, St. Louis, Indianapolis, Cincinnati, Columbus, Pittsburgh, Baltimore, Wilmington, Philadelphia, Trenton, Newark, New York City, New Haven, Boston, Albany, Syracuse, Rochester, Buffalo, Erie, Cleveland, Toledo, Detroit, Chicago, Milwaukee, St. Paul, Spokane, Seattle, Portland, and San Francisco.

He will travel approximately nine thousand miles, using fourteen railroad lines, and sleep in hotels but four nights on the entire trip. He will eat but twelve of the ninety-three meals usually consumed by the average American in thirty-one days, outside of Pullman diners.

It is safe to say that at the end of this "vacation," "Bill" Hart will have appeared before more admirers than any other screen celebrity, and it is estimated that he will have been greeted, before returning to Inceville, by over one hundred thousand fans.

GUESTS OF WADSWORTH HARRIS

LOS ANGELES, CAL. (Special).—Mr. and Mrs. Hallette Gilbert of New York were guests of Wadsworth Harris at Universal City recently. Mr. Gilbert is the composer whose songs Jamell, the opera singer, has been singing in vaudeville. The Gilberts entertain splendidly at their home in New York, where one meets the celebrities of the world.

TRIANGLE

FROM EVERY ANGLE

TRIANGLE



**A Splash
of Beauty—**

This is just one of the dozens
you see in every

Mack Sennett-Keystone Comedy

MACK SENNETT-KEYSTONE COMEDIES

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

"SUBMARINE EYE" TO OPEN AT THE LIBERTY

To Be Presented for Indefinite Run
Shortly

The news that the Williamson Brothers will present their third sub-sea drama in the Liberty Theater, New York, for an indefinite run within the next two weeks, is deserving of comment. Their rapid rise in the limited field of successful motion picture producers has been little short of the spectacular.

Starting four years ago with their deep sea pictures that were exhibited at the Broadway Rose Gardens, they have met with extraordinary success in perfecting and marketing motion pictures made at the bottom of the sea.

The Submarine Expedition pictures which were the first motion pictures made at the bottom of the sea, had their initial presentation on Broadway four years ago and proved to be the theatrical sensation of the season.

Last year, the Williamson devices for undersea photography made it possible to present Jules Verne's masterpiece—"20,000 Leagues Under the Sea"—upon the screen. This picture broke attendance records throughout the country.

Recently, in their advertising, the Williamson Brothers announced that they had completed their third sub-sea production and that it would bear the timely title of "The Submarine Eye." The picture was directed by Winthrop Kelley.

The news that Klaw & Erlanger have sufficient confidence in "The Submarine Eye" as a big time attraction to place it in the Liberty Theater, New York city, for an indefinite run, is a big tribute to the executive ability and artistry of the producers.

BYRNE WITH ROTHACKER

Jack Byrne has just arrived in Chicago to take full charge of the Rothacker scenario department and to become first assistant to N. J. Baumer, vice-president and studio manager.

Mr. Byrne has had more than six years' experience in moving picture work with the following concerns: Biograph, Reliance, Majestic, Universal, Keystone, Lubin, and Fox Company, and came direct from the Fox Company at Los Angeles.

As a director and writer Mr. Byrne has a number of successes to his credit.

Prior to entering the field he had much stage experience.

WAR PICTURES SHOWN Evoke Cheers at Relief Fund Benefit in Carnegie Hall

Probably never in the history of the motion pictures has a series of films been exhibited under more remarkable auspices than in the case of the Official Government War Pictures, which were shown for the first time to the public last Saturday night at the great War Relief benefit at Carnegie Hall. The pictures will be released for the trade by Pathe.

At this showing were many dignitaries of the Allied Governments, as well as of the United States, together with a distinguished assemblage of men and women in private life. The program was an extraordinary one, with great artists of the opera and drama offering of their best.

The war films evoked cheers of approval. They showed in absolutely authentic form incidents of the battle of the Ancre, the provisioning of troops, the transportation of men and guns and supplies, the advance of the "British tanks"; the shelling of the enemy strongholds, etc. They form an ineffaceable record of heroic endeavor and will stimulate the spirit of patriotism wherever shown. They were described in advance by Major Gordon.

The arrival of Arthur Balfour was the signal for a wild outburst and he spoke feelingly of the sympathy shown for the Allies of America in the struggle for right.

These War pictures deserve and will undoubtedly receive wide distribution. They are wonderful even in these advanced times of motion picture accomplishment.

LINCOLN CYCLE AT STRAND

Benjamin Chapin's Lincoln Cycle of photoplays will have the initial Broadway showing on Sunday, May 27, at the Strand Theater.

For the first time since its opening three years ago, the Strand Theater has set aside its regular program, including the feature film, to present in its place Benjamin Chapin in his famous Cycle of Abraham Lincoln pictures.

To book this feature, Mitchell Mark, president of the Strand Theater, and Harold Edel, managing director, are abelving their entire program.

Benjamin Chapin has spent eighteen years in Lincoln dramatic writings and presentations and for the past four years, with a studio and large staff, has been engaged on the Lincoln Cycle at Ridgefield Park, N. J.

The lights and shadows of honest Abe Lincoln's life; the various influences that shaped his destiny, have been faithfully pictured in this great human document on film form.

ARTHUR H. JACOBS Presents

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JANE GREY IN HER FIGHTING CHANCE

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GOLDWYN PICTURES CORPORATION

Wadsworth Harris NILES WELCH

Universal City—California

CURRENT RELEASES:

"THE HERO OF THE HOUR"
"THE GIFT GIRL"

LEAD

Technicolor Motion Picture Co.

JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro.)

Margery Wilson of Triangle-Ince has, for the first time in her screen career, cooked and served a meal in full view of the audience. In "Wolf Lowry," now being completed by Thomas H. Ince, she prepared

William A. Hart a dinner from soup to nuts, and what is more, Hart admits that he could eat it, and that the "Wolf's" satisfaction in the meal was the real thing.

NEWS OF THE BUSY FILM FOLK ON THE COAST

California Activities Reviewed—New Productions—Movements of Actors and General Items

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—B. P. Schuler and Al Lichtman arrived in Los Angeles Sunday for a stay of three days in the interest of Famous Players and Arterial organizations. They found in the West Coast colony a number whom they had known well in the East, so their several days' stay was by way of a reunion, as well as one of business representation.

L. E. Behrman has booked the Williamson Brothers' seven-reel feature "The Submarine Eye" for the weeks of May 21st and 22nd at his Trinity Auditorium in Los Angeles.

Kathryn Williams has finished the picture, "Big Timber" and at present is writing a story for George Beban. Also, she has started work in a picture with Wallace Reid at the Morocco studio.

Charles Irvine has announced a Screamer Party, and all the old-time screamers have promised to be there.

The opening of Quinn's Rialto Theater on Broadway near Eighth Street is one of the notable May events of West Coast cinema. Quinn's feature picture, "The Garden of Allah," was the opener chosen by Mr. Quinn.

A. K. Lanson, formerly with the K-E-S-E Exchange, has changed his affiliation to that of the Lewis Seisnick Exchange in Los Angeles.

The Exhibitors' Luncheon, held every Saturday at one o'clock in Levy's Cafe, is proving a popular event. It means a once-a-week get-together of Exchange men and exhibitors and should prove mutually profitable.

The announcement that M. H. Hoffman had affiliated with Isidore Bernstein was an interesting one. The combination can't help but be a powerful one.

Fred Balshofer has shipped the latest Harold Lockwood picture, "The Haunted Palace," to New York. It is scheduled to release before that of "The Hidden Spring," though the latter picture has been ready for release for several weeks. Mr. Balshofer's opinion "The Haunted Palace" is a smashing comedy. Mr. Lockwood's next picture will also be in the way of comedy.

MacQuarrie Acting Again

Murdock MacQuarrie, who has been directing for some time, has returned to the role of actor with the Isidore Bernstein company, and is co-starring with Betty Brice in "Humility," the first of the "Seven Cardinal Virtues" pictures being made at the Bernstein studio.

W. H. Clune has given over his auditorium to a revival of Bronson Howard's "Shenandoah." Tyrone Power will be the featured player in a cast of about one hundred, and David Hartford will produce the play, assisted by Richard J. Ryan. If "Shenandoah" is a success, other spectacular revivals will follow.

Jack Horkheimer, cousin to H. M. and E. D. Horkheimer, is a visitor at the Balboa studio these days. Young Mr. Horkheimer is owner of large cattle interests in the Argentine Republic.

A swimming-pool is being built at the Lucky studio.

The Signal company is at work on the Eleventh Episode of "The Railroad Raiders." The company has just returned from San Francisco, where one of the biggest thrillers in the serial was made. It required Helen Holmes to be set adrift in a box-car, and then have said box-car hit by a lumber schooner. That Miss Holmes escaped without injury goes without saying.

Temporarily Lose Hart

The big round-table at the Hoffman Cafe will miss William S. Hart while on his months' tour of picture theaters. It is a gay party that assembles nightly at the big round table, and thereat usually may be found, between the hours of six and eight, William S. Hart, his sister, Miss Mary Hart, Kenneth and Elizabeth McGaffey, Bessie Zeidman, Bernard McConville, Walter McNamara, J. Webb, George Proctor, and sometimes Eddie Dillon and Chet Withey.

Julien Josephson is the newest name added to the Ince scenario staff.

Wallace Reid is in danger of being titled "professional entertainer." His services as musician seem ever to be at the service of every request for same. Last week he appeared at the benefit given by the Knights of Columbus and was accompanied by Max Fisher in a musical specialty.

Frank Whitson, Universal leading man, has transferred his affection to the New York Motion Picture Corporation at Culver City. He will play the heavy lead, that of "Michael Moran" in "Sudden Jim."

Ernest Shields is at work in a new sunshine comedy produced by Harry Lehman at the Fox studios.

Olive M. Stokes has gone to New York to appear with Mrs. Vernon Castle in the latter's new picture.

Bessie Love has completed her first picture under the Ince management at the Triangle-Culver City studio.

Charles Ray will have the title-role, "Sudden Jim" in the eight-reel picture made from Clarence Buddington Kelland's

story, which ran recently in the *Saturday Evening Post*. With Mr. Ray will appear J. J. Dowling, Sylvia Bremer, Lydia Knott and Frank Whitson. Victor Schertzinger will direct the picture.

William C. DeMille has again taken up directing, his first production to feature Louise Huff and Jack Pickford.

Florence Carpenter, daughter of George Carpenter, manager of the Paramount Empress Theater in Salt Lake City, is a new addition to the Lucky stock list.

In Lee Arthur's story, which will feature Jackie Saunders in the sixth of the Mutual series, others to appear with Miss Saunders are Arthur Shirley, Mollie McConnell, Leslie T. Peacock, Ruth Lackaye, R. Henry Grey and Mignon Le Brun. Sherwood MacDonald is directing this picture.

Harper's Magazine will carry the story of "Humility," the Bernstein release, which will be completed about middle May.

Tueda Bana is expected at the Fox studio in Los Angeles on May 15.

The Douglas Fairbanks company is making rapid progress on its story under the pleasant working conditions at the Lucky studio.

At the Horsley studios, Baby Marie Osborne is at work. So also is Crane Wilbur, who plays the roles of grandfather and grandson in "The Heirs of Hate" feature. George Ovey is revelling in deep, dark plots in "Jerry's Master Stroke."

Sam De Grassa, formerly of the Fine Arts studio, is in the supporting cast for Douglas Fairbanks' first picture.

Marie Davis has been added to the acting and writing staff of the William Fox studio. Louise Glum is "Nan," an uncrowned queen of the underworld, in a proving a polished actress in the "Love of Justice" picture by Lambert Hillier. She has strong support in Charles Gunn, Jack Richardson, J. Barney Sherry, Dorcas Matthews and Charles K. French. Walter Edwards is directing this picture, and Chester Lyons is photographing it.

Popular Fanchers

Dustin Farnum and William S. Hart have been chosen by the Cowboys Reunion Association of Las Vegas, New Mexico, as the two most popular cowboys in the world.

Irvin Willat, formerly head of the photographic department at Culver City, has been promoted to a directorship. His first story will be one for children, in which Thelma Salter, George Stone and others of the Triangle kiddies will appear. Mr. Willat, a brother of Doc Willat of New York, is a young man of much experience in the picture game. He knows it from all angles and should make one of the best directors in the industry.

Sherwood MacDonald is directing the fate of the six Mutual pictures featuring Jackie Saunders. "Sunny Jane," the first release of this series, is a particularly creditable one.

Neal Burns, of Christie company fame, has joined the Horsley forces.

Mary MacLaren (the Mary MacLaren formerly of Universal City) is also a new and featured player on the Horsley lot.

Antonio Moreno is on his way East.

A privileged glance at some of the episodes of the Vitagraph "Hearts of Flame" serial before they were shipped east is ground for the prediction that Carol Holloway, upon the release of this serial, will be hailed as one of the pluckiest girls on the screen. She is working opposite William Duncan and under the latter's direction.

William Duncan, by the way, experienced the pleasure of an unasked-for raise in salary, when the Vitagraph eastern office had looked at the first shipment of the serial sent them by Mr. Duncan.

Studio Manager W. E. Smith of the Vitagraph Hollywood studio located a dam wanted by William Wolbert in the concluding scenes of "The Girl Sheriff" feature. Mr. Smith had not seen this dam for twenty years—since his prospecting days.

Paul Willis is being retained by the York-Metro studio for work in the forthcoming Harold Lockwood feature. Young Mr. Willis had an important part in the just-completed "Haunted Pajamas" story.

Alice Wilson, who was known as Alice Rae at the Fine Arts studio, has gone to New York City. Her last engagement on the Coast was a leading one in the multiple-reel feature directed by George Seligman for Chicago capitalists, with Lieutenant-Governor Barrett O'Hara at their head.

SELL CHAPLIN RIGHTS

The rights for the showing of the Mutual Chaplin specials, the present series of two-part comedies, in Argentine, Chile, Uruguay, and Paraguay have been sold to Max Gluckman of Buenos Aires, Argentina, by the Oceanic Film Corporation, the overseas agents for Mutual productions. The price paid has not been announced but is admitted to run into five tall figures. The prints to be used will each be separately purchased on a footage basis. The negotiations between the Lone Star Corporation, owners of the pictures, and Mr. Gluckman were conducted by the Oceanic's manager, R. J. Brandon, and Frederick H. Knoke, New York purchasing agent for Mr. Knoke.

LOEW TO SHOW ART DRAMAS

What Art Dramas, Incorporated, considers the most important deal it has put through to date was consummated this week, when Marcus Loew contracted to run one Art Drama a week in his New York Theater, at Forty-fifth and Broadway, New York.

"The Mystic Hour," the Apollo production starring Alma Hanlon, will be the first picture to be seen there. This will be shown on May 18. Regularly thereafter every release of the program will be screened weekly.

Erkograph Company announces that its next picture on Art Dramas program will be entitled "Charity Castle." This is from the pen of a well known author and will be acted by the usual carefully selected cast. Announcement of the principals and the director will be made in a few days.

"A Song of Silence," adapted from the novel by Frederic Arnold Kummer, is announced to be the next Van Dyke release on Art Dramas program. Marie Wayne and Robert Connors are co-starring in this, while Ralph Dean did the directing.

"COLOR" SYMPHONY AT STRAND

Sunday, Manager Harold Edel, of the Strand Theater, demonstrated the marvels of the newly installed scientific electrical appliances, presenting the first so-called "Color Symphony" and extenuate electrically musical compositions. For this first demonstration Mr. Edel selected the first and fourth movement of "Peer Gyst Suite" and afforded some delightful surprises.

CHARGED WITH LOOTING

General Film Instrumental in Arrests of Two Men

As the direct result of General Film Company's energetic step to carry war to the persons guilty of the widespread looting of film exchanges all over the United States, two significant arrests were made in New York shortly after midnight last Saturday morning. Two men, former employees of a prominent film exchange, were seized as they were leaving the premises of the World Film Corporation and arrested. The specific complaint was the theft of several reels of a feature film.

The prisoners gave the names of Alex Wolfheimer and James McSorley. The arresting officer was Detective Sergeant Van Twiestern of the New York Police Department. Advance hints of a visit such as the complaint involves had been received by General Manager George Schaeffer of the World and Business Manager H. H. Buxbaum of the General Film Company, and police aid was enlisted. Wolfheimer and McSorley after pleading not guilty were held by the grand jury in police court, bail being fixed at \$1,000.

KERRIGAN IN DES MOINES

DES MOINES, IOWA (Special).—J. Warren Kerrigan was the attraction at the Majestic Theater last Tuesday, and from the crowds waiting to gain admission to the theater, he has lost none of his popularity with Des Moines picture fans.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS

Her Better Self, Pauline Fred. Erick, May 21.

LASKY

Sacrifice, Marguerite Billard, May 3.

The Primrose Ring, Mae Murray, May 7.

The Silent Partner, Blanche Sweet, May 10.

The Undying Flame, Madame Petrova, May 24.

Freddie, Louis Hagb and Jack Pickford, May 25.

Unconquered, Fannie Ward, May 31.

The Jaguar's Claws, Sessue Hayakawa, June 11.

MORRIS

The Marcellini Millions, George Beban, May 14.

The Highway of Hope, Kathryn Williams, House Peters, May 17.

The World Apart, Wallace Reid, Myrtle Stedman, June 4.

Giving Becky a Chance, Vivian Martin, June 7.

PATHE GOLD ROOSTER

THANHOUSER

Hinton's Double, Frederick Ward, May 6.

The Candy Girl, Gladys Hulette, May 20.

ASTRA

May Blossom, Pearl White, Hal Ford, May 8.

The Record, William Oertgen, May 13.

The Iron Heart, Edward Arden, May 27.

GREATER VITAGRAPH

The Captain of the Gray Horse Troop, Antonio Moreno, Marc MacDermott, May 7.

The Sixteenth Wife, Percy Hyland, Marc MacDermott, May 14.

Clover's Rebellion, Anita Stewart, May 31.

The Soul Master, Marie Williams, May 28.

The Magnificent Meddler, Antonio Moreno, June 4.

The Question, Alice Joyce, June 11.

BLUEBIRD

Little Miss Nobody, Violet Meressman, May 7.

Treason, Allen Holubar, Joseph Girard, May 14.

The Flashlight Girl, Dorothy Phillips, May 21.

Southern Justice, Myrtle Gonzalez, May 28.

Bringing Father Home, Franklyn Farnum, Brownie Vernon, June 4.

A Doll's House, Dorothy Phillips, June 11.

BRADY-WORLD

Moral Courage, Muriel Ottrich, Arthur Ashley, May 14.

Yankee Pluck, Ethel Clayton, Montague Love, May 21.

Maternity, Alice Brady, May 28.

The Price of Pride, Carlisle Blackwell, June 4.

The Moral Angle, Robert Warwick, June 11.

TRIANGLE

Might and the Man, Lincoln Myers, May 7.

The Man Who Made Good, Allen Derramus, May 15.

Souls Triumphant, Leona Gish, May 20.

Madame Bopeep, Seena Owen, May 27.

That's All, Jack Devereaux, June 4.

KAY-BEE

The Snarl, Bessie Barriscale, May 6.

Happiness, Edith Bennett, May 13.

WILD WING

Calvin, May 20.

The Millionaire Vagrant, Charles Ray, May 27.

Baybo O' the Blue Ridge, Bessie Barriscale, May 31.

K. E. S. E.

EDISON

The Tell-Tale Step, Shirley Mason, May 28.

The Ghost of Old Morro, Mabel Trunnelle, Robert Connors, June 11.

ESSANAY

Skinner's Bubbie, Bryant Skinner, Hazel Daly, April 22.

Skinner's Big Idea, Bryant Skinner, May 7.

Washburn, May 7.

Night Workers, Marguerite Clayton, May 21.

SELIG

The Lad and the Lion, Virgil I. Reed, George Pavvett, May 14.

The Mystery of No. 47, Ralph Hera, June 4.

METHO

Bowers and Reapers, Emmy Wehlen, May 7.

The Belle of the Season, Emmy Wehlen, May 13.

The Beautiful Lie, Frances Nelson, May 21.

The Duchess of Doubt, Emmy Wehlen, May 28.

YORKE

The Secret Spring, Harold Lockwood, May Allison, May 7.

The Haunted Pajamas, Harold Lockwood, June 11.

COLUMBIA

God's Law and Man's, Viola Dana, April 23.

Lady Barnacle, Viola Dana, June 4.

POPULAR

The Soul of a Magdalen, Mme. Petrova, May 14.

UNIVERSAL

The Flower of Doom, M. K. Wilson, Gypsy Hart, April 18.

The Hero of the Hour, Jack Muhlail, April 23.

Eternal Love, Douglas Gerard, Ruth Clifford, May 7.

MUTUAL

The Framup, William Russell, May 7.

Hedda Gabler, Nance O'Neil, May 14.

Annie-for-Spice, Mary Miles Minter, May 14.

The Eye of Mary, Crane Wilbur, May 14.

The Mirror, Marjorie Rambeau, May 21.

The Checkmate, Jackie Saunders, May 21.

The Serpent's Tooth, Gail Kane, May 28.

Reputation, Edna Goodrich, May 28.

ART DRAMAS, INC.

APOLLO

The Great Bradley Mystery, Alma Hanlon, April 23.

The Mystic Hour, May 21.

U. S. AMUSEMENT CORP.

Auction of Virtue, Naomi Childers, May 7.

ERKGRAPH

The Inevitable, Anna Q. Nilsson, April 18.

Little Miss Fortune, May 10.

VAN DYKE

A Mother's Ordeal, Jean Sothorn, April 30.

FOX

A Small Town Girl, June Courie, May 7.

The Rock Agent, George Walsh, May 14.

Cleopatra, Theda Bara, June 4.

ARTCRAFT

Broadway Jones, Com. Dr. Geo. M. Coban, in Astor, Oct. 1917, Douglas Fairbanks, April 30.

SELENICK

The Rajasth Way, Clara Kimball Young, April 30.

The Law of Compensation, Norma Talmadge, April 30.

Pammy, Norma Talmadge, May 7.

The Silent Master, Robert Warwick, April 30.

A Modern Othello, Robert Warwick, May 7.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Calne.

H. J. BROCK, NEW YORK

CARDINAL

John the Woman, Geraldine Farrar.

CORONA

Curse of Eve.

FROHMAN

The Witching Hour, Audrey O. Smith, Jack Sherrill.

God's Man, H. E. Warner.

FRIEDMAN

A Mormon Maid, Max Murray.

CHARACTER FEATURES

The Lincoln Cycle, Benj. Chapin.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeGuere.

Pokes and Jabs Comedies.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis.

Purchased by F. G. Hall, New Jersey.

H. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SELIG SPECIAL

Beware of Strangers.

The Ne'er-Do-Well.

The Garden of Edh.

L. J. SELENICK

The Barrier.



"THE bright lights of Broadway," remarked the Truculent Poet, "and I don't mean the electric lights—have been sitting up nights trying to figure just where this word 'jazz' originated."

"I suppose," retorted the Gentle Critic, petulantly, "that you have the answer."

They had dropped into the Cafe Nemo on a drizzly afternoon, following a long round of film reviews for a refreshing mug of ginger ale. The Poet held forth from his usual corner.

"Well," the latter pursued, "I guess I could answer it if I wanted. There ain't many can put me up against anything I can't explain. It's generally conceded that Chicago is responsible for 'jazz.' It's what you educated ginks would call a 'euphemism.'"

"Euphemism!" snorted the Man in the Corner, "what could be worse than 'jazz'?"

"That ain't the point. There's a lot of things that it might have been taken from, however. For instance, 'Jasmine'—because it's so sweet; or 'Jasper,' the name of the man that coined the word; or 'Jazerant'—"

"Hold on," interrupted the Orator, "what's Jazerant? There isn't any such word."

"Ain't they?" The Poet glared at him. "Look in your pocket dictionary."

The other took him at his word and searched. In surprised tones he read the definition—Jazerant—Armor consisting of small overlapping metal plates quilted into a cloth or velvet jacket."

"Well," he said, "I don't see how that applies."

"Neither do I," replied the Poet promptly. "But they're all wrong. I know where it came from. I've got it all explained in the form of a poem. I'll read it."

Before they could stop him he began: "Wherever you go or whenever a show of variety numbers is seen."

Before very long there will sure be a song Or a joke or a jingle I ween On that awful word 'jazz'— And they'll bring it in as One guy hits his friend on the bean—"

They tried to choke him, but he persisted with the chorus: "But I know where it came from— That word that's all the go— It didn't come from the big bass drum Or start in Chicago—"

"Twas born and bred in old New York Upon the Hudson's shore— If you really want to know Just attend a trade press show And listen to Pete Mine snore—"

Jazz-zz! Jazz-zz! It was with extreme difficulty that he

evaded the shower of bread and other missiles that followed this atrocity.

"I learn," observed the Critic, "that Wallace Reid got lost recently in San Francisco and that the Morosco company en route for Fort Bragg, had to wait over a day till he was found."

"That don't surprise me none," declared the Poet. "Frisco ain't no snap to get around in, let me tell you. I reckon I've steered a course over every inch of the town from the Ferry Building to Twin Peaks and from North Beach to Minnie Street, an' believe me, bo and brother, there's more places a chap can get lost in than there is in New York. If you're ever there, wander down to Pacific Street some night and tangle up with some of the doings along of the Coast of the High Barbaree. Course, 'tain't nothin' to what it was when I was there—as George Fardy can affirm if he'll only speak the truth concerning it."

"I suppose," said the Orator, "Bennie Ziedman is having a high old time out West there, missing all these cold days we've been experiencing. And look at his former pal, poor old Pete Schmid—"

"Don't you worry none about Peter," retorted the Poet. "He's got so much flesh on to his bones that he can stand cold—Bennie's like a zephyr, he's that skinny. I saw Pete just the other day; he was as fat and sassy as ever, bless his hide. All perked up over Artcraft's big plans, too."

"Funny," he went on, "how we all took Old Wall K. Hill by surprise when we marched in on him of a Thursday and told him there was to be a showin' in Bluebird projection room. He wouldn't believe it and then he read the notice and saw it was for the Edison folks—Forum films. They was showin' 'Kidnapped.' 'Oh,' says Walt, relieved like, 'just a Edison picture—I thought you meant a Bluebird! By the way—I'm thinkin' of matchin' up Walter and Pete Schmid for a heavyweight go for the championship of the P. A. A. Be a humdinger, wouldn't it?"

"I got another suggestion," went on the Poet, who seemed unusually voluble. "I think some enterprising company ought to make a picture with all the characters taken by film reviewers—say a one-reeler. Let some of the bunch write the scenario and then act in it. Reg'lar mystery melodrama, eh?"

"I suppose you'd be the mystery?" suggested the Gentle Critic.

Whereupon they all arose and departed dinnerward.

TIMELY PARAMOUNTS

Pictographs, Burton Holmes Travel Pictures and Others Are Good

The sixty-seventh edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, is a particularly interesting edition, in which are treated four subjects of unusual quality, entitled "How Submarine Mines Are Laid," "What Women Patriots Are Prepared to Do as Their Share of the War," "How Modern Farming Is Done," and a new series of Pictopuzzles.

After having seen the wonders of "Colorful and Tropical Ceylon," Burton Holmes, in the sixty-eighth of the series of weekly trips around the world, takes his fellow travelers to Batavia, the Javanese capital, where he shows them wonderfully interesting sights.

Very funny, indeed, is the next Kieffer comedy in which Victor Moore appears, entitled "Moving."

Roscoe "Fatty" Arbuckle, who has made such a tremendous hit in his first Paramount comedy, "The Butcher Boy," will be seen this week in "A Reckless Romeo," a modern version of the world's great lover.

Paramount has prepared special advertising and publicity aids for all these features for this week. These will be distributed by the exhibitors' aids departments of their exchanges.

most playwrights, who, from the day he quit active newspaper work to write comedies, achieved a great success, made a fortune for himself, and also made it possible for theatrical managers to pile up fortunes. Kleine-Edison-Selig-Essanay say that William N. Selig, under whose direction the Hoyt comedies were made, spent a great deal of time and money collecting a cast that would do credit to the Hoyt comedy and philosophy.

RIALTO TO SHOW COHAN FILM

The name of George M. Cohan has been added to the list of stars whose forthcoming photoplays will be seen first at the Rialto. Through arrangement with the Artcraft Picture Corporation, Mr. Rothapel has secured the rights to the premier presentation of Mr. Cohan's next picture, as well as those of Douglas Fairbanks, Geraldine Farrar, and Elsie Ferguson.

FRANCIS J. GRANDON

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"THE LAW OF COMPENSATION"

HENRY KING

DIRECTOR AMERICAN FILM CO.

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kiddies"
"Told at Twilight." Coming—"Sunshine and Gold"

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FAIRBANKS LIKES FILMS

Prefers Screen to Stage Because He Has Greater Outlet

Douglas Fairbanks, who recently said, "Always smile, it won't hurt you, and may help others," when asked whether he preferred stage to the screen said:

"I favor moving pictures in preference to the legitimate stage. Apart from my love of nature and for outdoor work, it gives me an outlet for my athletic ambitions."

It is a known fact that Doug is constantly doing creative work, inventing business bits and hazardous stunts for his Artcraft pictures.

"I am not repressed as I would be on the regular stage, where I would have to abide entirely by the suggestions of the director."

"I had always wanted to exercise my capacity for doing athletic stunts on the stage. In 'The Cub' the detail that made the biggest hit was jumping over the bed. In 'Hawthorne, U. S. A.' it was the fight with the soldiers that created all the comment. After that they used to say, 'If you want to get a play on Fairbanks you've got to put a fight in it.'"

"Obviously, I couldn't do that, or I'd have become as much a specialist as the actor who does policeman or clergyman bits."

"Even in the pictures I've had to fight for the stunts I wanted to do."

TEN HOYT COMEDIES

Selig to Picturize Farces—Distributed by K.E.S.E.

There is genuine interest in the announcement that the Charles Hoyt comedies have been picturized.

Kleine-Edison-Selig-Essanay state that these comedies, made by the Selig Polyscope Company, Chicago, will be published two each month, beginning with "A Hole in the Ground," May 28. Amy Dennis, a newly discovered film star, will have the feminine lead in the majority of the pictures. It is planned to show the following Hoyt comedies: "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby," "A Contented Woman," "A Midnight Belle," "A Runaway Colt," "A Trip to Chinatown," "A Temperance Town," "A Dog in the Manger."

These titles recall one of America's fore-